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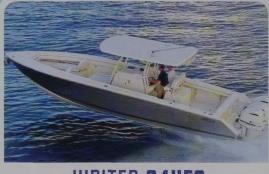
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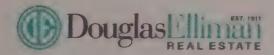
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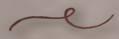
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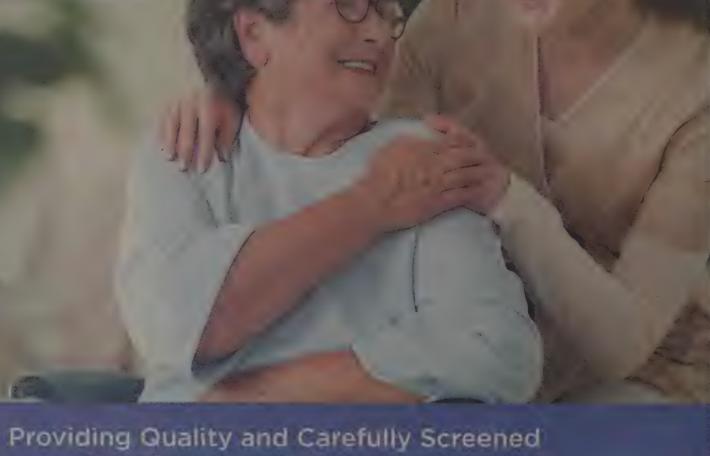




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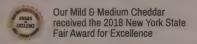
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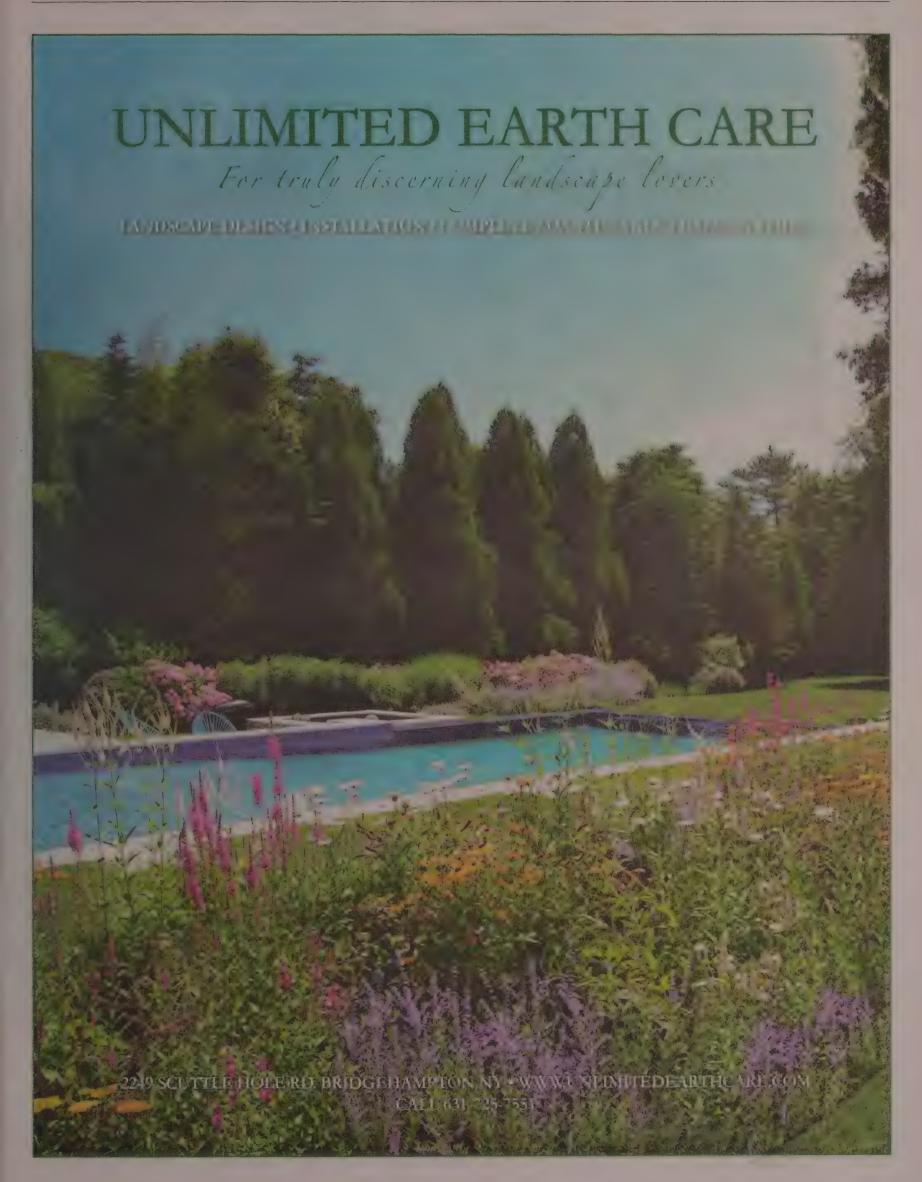
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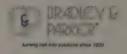
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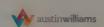






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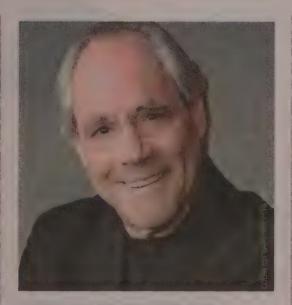
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Strong's Water Club & Marina 2255 Wickham Avenue, Mattituck 631-298-4770, strongsmarine.com



SUNSET BEACH COCKTAIL PARTY FRIDAY, JUNE 21, 6 P.M.

Celebrate the beginning of summer 2019 with a cocktail party at Sunset Beach in support of the 62nd annual Shelter Island Fireworks on July 13. Passed hors d'oeuvres, an open bar, fabulous raffle prizes, live music and a breath-taking sunset make this one of the most enticing to hit Shelter Island this summer. Tickets are \$75 in advance and \$100 at the door.

Sunset Beach 35 Shore Road, Shelter Island Heights shelterislandfireworks.com



LONG LIVE THE BEATLES FRIDAY, JUNE 21, 8 P.M.

This incredible journey back to the British Invasion features the Mahoney Brothers, the last group to portray the Beatles in Broadway's legendary *Beatlemania*. From the look and charisma to the vocals and instrumentation, the Mahoney Brothers perfectly capture the Beatles essence that fans fell in love with. Tickets are \$45. The bar and restaurant open at 6:30 p.m.

Suffolk Theater 118 East Main Street, Riverhead 631-727-4343, suffolktheater.com



THE BREWSTER HOUSE ESCAPE ROOM SATURDAY, JUNE 22, 10 A.M.-3:30 P.M.

History meets mystery as guests journey hundreds of years into the past to uncover clues and unravel riddles about the legendary Culper Spy Ring, the Revolutionary War and more in this family-friendly day of challenges. Prizes include tasty Colonial treats. Four sessions take place thoughout the day, and registration is required. Admission is \$7 and \$5 for children.

The Brewster House 18 Runs Road, Setauket-East Setauket 631-751-2244, wmho.org



BUG LIGHT CRUISE & TOUR SATURDAY, JUNE 22, 4:15 P.M.

This weekly insightful two-hour narrated cruise includes up-close views of Long Beach Bar "Bug" Light with a guided tour and a chance to ring the lighthouse bell. Be sure to arrive at the Museum 30 minutes before departure at 4:15 p.m. Tickets are \$50; \$40 for seniors, veterans and military; and \$30 for children ages 3–15. Inclement weather cancels.

East End Seaport Museum 103 Third Street, Greenport 631-477-2100, eastendseaport.org



SING THE SEA CONCERT SUNDAY, JUNE 23, 1:30 P.M.

Stephen Sanfilippo has been described as a true Renaissance man. With a PhD in History from Stony Brook University and his experience as an Assistant Professor for Maritime History at Maine Maritime Academy, he'll branch out in exploration of another passion—maritime music. Tickets to the concert are \$5 and \$10 per family.

Horton Point Lighthouse Nautical Museum 3575 Lighthouse Road, Southold southoldhistoricalsociety.org



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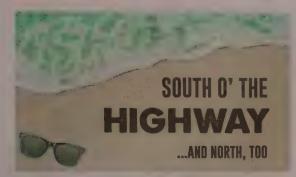














Hampton's Steven Spielberg may be partnering with former President Barack Obama, The pair met for dinner at Manhattan's Merea restaurant last week, sparking speculation that the famed director is collaborating with Obama on one of his future Netflix features. The Obamas currently have seven Netflix projects planned,

including an adaption of David W. Blight's 2018 book, Frederick Douglass: Prophet of Freedom.

Need a ride and don't want to drive? Call Jack Brinkley-Cook! The young entrepreneur, son of South Fork supermodel Christie Brinkley, has launched Rove, a service offering reasonably priced Hamptons transportation. Using Mercedes-Benz Sprinter vans, Rover currently picks up passengers in JACK BRINKLEY-COOK Manhattan and Brooklyn



and shuttles them to locations in Sag Harbor, East Hampton and Montauk.



DAVID BURTKA AND NEIL PATRICK HARRIS 250,000

After appearing on The View with husband and 2018 Dan's Taste of Two Forks host David Burtka last Wednesday, East Hampton's Neil Patrick Harris traveled to Israel to lead the Tel Aviv Pride Parade. The annual event, held Friday, draws people from around the

world. Of being the parade's "international ambassador," Harris told the Associated Press, "I'm just a guy who is married to another guy and we have kids and we live our lives I would say as 'normally' as one would...I legitimately have no interest in being a representative or an ambassador for anything except my kids."

CONTINUED ON PAGE 28











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Younger, starring Hamptons resident Peter Hermann, kicked off its sixth season last week. The TV Land series follows Liza (Sutton Foster), a 40-something mother who lies about her age to land a publishing job. Hermann plays Charles, a publishing company owner—and one of Liza's two romantic interests. Younger airs Wednesdays at 10 p.m.

Keith Hernandez, Mets legend and Sag Harbor resident, will sign copies of his memoir I'm Keith Hernandez on Saturday, June 22, at Sag Harbor Books. The book explores Hernandez's life and history as an athlete and sports broadcaster. Hernandez will start signing at 7 p.m.



ENNIFER LOPEZ AND ALEX RODRIQUEZ

Water Mill's Jennifer Lopez opened up about her love life in "Making the It's My Party Tour: Showtime," a YouTube video posted last week. Of her three previous marriages, the singer said, "It seems like in this life, like you're always surrounded by people, you're never lonely. But it's very lonely. And so you always want somebody with you. Somebody. And so I felt like if I got married, I felt like I would always have somebody. But that's not how life works. That's not how it goes. It's a bad reason to get married...The right one is when you find somebody who really makes you better." Lopez is currently engaged to former New York Yankee Alex Rodriguez.

Hamptons fan Hillary Clinton invited Architectural Digest

CONTINUED ON PAGE 44







The 9th Annual Much Ado About Madoo Sunset Cocktail Party & Garden Market

The Madoo Conservancy in Sagaponack held its annual Much Ado About Madoo cocktail party and garden market on Saturday, June 15. Activities included a live auction featuring works by Robert Dash, Clare Potter and others, the Madoo in Photographs exhibition curated by Perry Guillot and more. Photographs by Barbara Lassen

















I. Tim Martin, Peter DeStaebler,

I. Tim Martin, Peter DeStaebler,
Victoria Munroe
2. Michael Derrig, Dwyer Derrig
3. Rainey Day, John Erwin
4. Timothy Heslop, Thackston Crandall,
David Ffrench
5. Karina, Kathy Prounis, Othon Prounis
6. Alejandro Saralegui, Jennifer Post
7. Arthur Golabek, Annabelle
8. Iim Manseau, Bridgit Manseau

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BY DAN RATTINER

Week of June 20–26, 2019 Riders this past week: 49,988 Rider miles this past week: 178,412

DOWN IN THE TUBE

A Donald Trump look-a-like or maybe it was him, was seen handing out free hats reading Make America Great Again, on the subway on Friday heading from Southampton to Shinnecock. After handing out each hat, he said he would need to be paid \$20. Everyone complied. He's the man, after all. Also seen on the subway was John Catsimitides, the billionaire who ran for Mayor of New York City in the last election. He was going west from Quogue to Quiogue last Saturday afternoon. Also riding the subway last week were former mayors David Dinkins, Rudolph Giuliani and Michael Bloomberg, talking shop while heading eastbound from North Sea.

BAD AIR

A team of environmentalists on the Southampton platform were seen using equipment to measure air quality there and when subway security guards found they lacked any permits from subway management they were quickly detained and frogwalked up the escalators and out into the street. We don't need anybody to tell us our air on the platforms is not quite up to snuff. We know this already. Who is paying these people?

PUSHERS

With the labor shortage and the new laws limiting college students from abroad coming for the summer, we've had to cancel our "pusher" program where college kids, mostly from Sweden, dress themselves up with bulletproof vests, helmets and boxing gloves to hurry the crowds of subway goers onto and also off the subway cars at the stations. We now have to count on subwaygoers who are familiar with this program in prior vears to pick up the cudgels. If you are one of these and want to help out, go to the Hamptons Subway office on Ponquogue Road in Hampton Bays and get the helmet and other gear that fit. We also have a pamphlet about the pusher program you might want to read. Feel free to keep the pamphlet and gear for as long as you want, but you will have to remember to return it all after the Labor Day weekend when the volunteer program is at an end. And thank you in advance.

THE MOTORMAN SHORTAGE

As we mentioned two weeks ago, we've been looking for licensed motormen since half our motormen, failing to get pay increases, have gone on strike for the summer. We haven't had much luck so far, so we are lowering the requirements. If you just have a drivers' license—any state will do—or a learner's permit or a willingness to learn to get a permit, please contact us at our Company headquarters. There's just one week left before the Fourth of July weekend when all hell will turn loose. Surely somebody will turn up.

THE VISIT

Everyone should dress well and look sharp next Saturday—this goes for customers as well as employees – when William O'Reilly, the Chairman of New York City's Metropolitan Transit Authority comes to visit the Hamptons Subway system next Thursday. Subway commissioner has his uniform cleaned, ironed and pressed. So it's the least you can do.

COMMISSIONER ASPINALL'S MESSAGE

This is my 17th year as Commissioner and, frankly, I'm thinking of hanging up my spikes when the summer ends. Everyone is urging me to stay on, but you know how it is. I'm anxious to go back to the private sector, perhaps as a garbage collector or bounty hunter. I've been practicing those skills in anticipation of making this change. Collecting garbage and arresting bounties and also being a TV judge like Judge Judy have been my hearts desire for a long, long time. Shouldn't put this off much longer.

& Police BLOTTER

SOUTHAMPTON BILLIONAIRE HATCHES PLOVER THE TOP SCHEME

The Hamptons Police Department and agents from the East End Fish & Wildlife Protectorate (EEFWP) arrested a wealthy summer homeowner this week for illegally transporting a colony of nesting piping plovers onto the beach in front of his oceanfront mansion.

Tech billionaire Benedict Avianos is charged with hiring a crew to collect at least two dozen of the birds and their eggs—which are protected as "threatened" under the Endangered Species Act—from a neighboring beach in Southampton's estate section, and moving them to the dunes and

sands directly in front of his home. Avianos then notified local authorities about the nesting birds, hoping they would close the beach to the public.

"Mr. Avianos nearly got away with it," Hamptons Police spokesman Larry Hirsch said on Wednesday. "An EEFWP team was dispatched to his location, and were taking steps to close the beach when several biologists noticed that placement of their eggs was not in keeping with piping plovers' natural tendencies," he explained. "A more extensive investigation, including responding to reports that a nearby piping plover colony had vanished, led Protectorate agents to find footage of the crime on a local surf shop's 'beach cam." Within two days of his initial call to authorities, Avianos found himself in handcuffs as EEFWP agents and supporting Hamptons Police officers led the billionaire to jail. Reporters at the scene heard Avianos complain, "Is it a crime to want my private property to actually be private? The local government and our Trustees are the guilty ones-not me!"

Interfering and/or taking a piping plover or one of their eggs is punishable by up to six months in prison and fines up to \$25,000, according to

Hirsch, who added, "Mr. Avianos is charged with capturing and moving as many as 25 birds and multiple clutches of eggs, with 3-4 eggs in each clutch, so he's in quite a bit of trouble."

Avianos was freed on \$15,000 bail and awaits trial and sentencing. Meanwhile, the EEFWP is dealing with the relocated birds, which have settled in nicely at Avianos' beach. "Unfortunately, moving the plovers again comes with too much risk, so the Protectorate has been forced to do what Mr. Avianos wanted all along," Hirsch said. "They've closed the beach, but we've also installed security cameras to ensure that neither Mr. Avianos nor his family and friends go anywhere near that beach while the birds remain."

It appears Avianos got exactly what he wanted—an unsullied ocean view—and being that money is no object, Hamptons District Attorney Gary Granthaler is seeking the steepest sentence, which could amount to several years in jail. "Fines are pointless when going after a man like this, so we're hoping some time behind bars will teach him a lesson," Granthaler said. "It's either that or putting up some kind of wall to block his view, and that's just not possible."









Under the Gun

Three of the Four Presidents Who Faced Impeachment Had Hamptons Ties





BY DAN RATTINER

At this moment, talk of impeachment is in the air. Since the country began, only four presidents have faced calls for impeachment. But here's an interesting fact. Of the four presidents who have been involved with the impeachment process, three of them have had strong ties to the Hamptons. That is quite something.

President Nixon faced impeachment in 1974 and chose not to go through it, instead resigning from office before the procedures began. Evidence had been mounting about his involvement in the burglary of his political opponents' headquarters at the Watergate. He was also a big fan of Montauk, coming here many times with his wife and family and always staying at Gurney's Inn. He wrote his second Republican Party nomination acceptance speech on the deck in front of his room at Gurney's.

President Clinton was impeached. He went

through the procedure, at least in part, because he'd had a dalliance with an intern at the White House and refused to admit to it. However, the impeachment did not result in his leaving office. He and his wife, Hilary, have often visited the Hamptons and even rented a house here for 10 years or so, including this year.

Andrew Johnson, the man who became president when Abraham Lincoln was shot, went through the impeachment proceedings in 1867, but also was not forced out of the office. There weren't enough votes to do so. Johnson was a southerner, the vice presidential candidate when Lincoln ran in 1860 to balance the ticket. Lincoln had freed the slaves, gave them citizenship and the right to vote, but after his assassination, his successor brought in Jim Crow and the KKK to see that the South still would be able to brutalize the former slaves. For that, Congress impeached him, though efforts to remove him failed. He never visited the Hamptons.

The president with the closest ties to the Hamptons was John Tyler. And here is his story.

Tyler really was a lousy president. He was not only the first man to face an impeachment resolution. He was also the first president, after the impeachment movement failed, to be thrown out of his own political party. As a result, he became the only president before or since who was not able to at least run for a second term. His former party would not nominate him, and the party on the other side wouldn't, either.

Even following his presidency, he made political mistakes. After leaving office, he tried to broker a peace between the North and South. It didn't work. After that, when the Civil War broke out in 1861, he went south and joined the Confederacy. He was an ex-president who was now a senator for a hostile government. But traveling to Richmond in a carriage to attend the first Confederate Congress, he took sick and, 10 days later, died. President Jefferson Davis



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presided at his funeral. Then the South lost. He has been ranked as one of the three least-effective presidents in our history.

But he did do some good things, a few, anyway. After his term ended but before the inauguration of his successor, James Polk, Tyler signed the papers that would lead to Texas becoming America's 28th state (as a slavery state). Officially, Polk welcomed Texas. But Tyler snuck in his signature before he left office. That was about it.

But then there was Julia. And that was one of the great romances of the 19th century.

Julia was born to wealth and privilege. Her father was David Gardiner, a member of the Gardiner family in East Hampton that owned Gardiners Island. David Gardiner became a prominent lawyer in Manhattan, but as a young man he courted and married the richest woman in that city, Juliana McLachlan. So he gave up his law practice, took up the management of his wife's affairs and moved out to the island. The island has been owned by members of the Gardiner family since 1639. It was, and still is, the longest-running family-owned island in America.

Julia was born on the island. She was the third of their ultimately four children. With the little children, the Gardiners moved back to New York City for private school, returning to the island in the summers. They built a vacation home in East Hampton for that purpose. Julia took classes at Clinton Academy on Main Street as a teenager. She also studied music and art.

Julia grew to become a great beauty. She had a

OH, NO! I'M



coming out party in Manhattan at 16. And then, probably as a result of a scandal, she came to be part of Washington society rather than New York society.

The scandal seems ridiculous today. Somehow (the details are not clear), she allowed herself to be sketched by an artist for a New York City newspaper advertisement promoting a middleclass Manhattan department store. There she was, standing in front of the store, the caption reading, "I'll purchase at Bogert and Mecamly's, No. 86 Ninth Avenue. Their Goods are beautiful and Astonishingly Cheap."

What a scandal! Julia's parents whisked her and her brothers and sisters off by steamer to enjoy a European "tour." They went to five foreign countries and met European royalty. The "tour" lasted 13 months. Among other things, she kissed the ring of the pope.

Returning to New York City, though, her parents decided the scandal was still simmering. Better off in Washington. The Gardiners were prominent enough and wealthy enough. They became part of President Tyler's social entourage. And it was there, in Washington, in 1841, when Julia was 21, that she came to meet the President at a party in the White House.

There was a Mrs. Tyler, Letitia, and she and the President had been married 20 years and were raising eight children. But Mrs. Tyler had suffered a paralyzing stroke and lay hardly able to move in a bedroom upstairs. She was not expected to live long. As for the party, the oldest of Letitia's five daughters, was acting as First Lady.

At this point, Tyler was distraught. But as things went in those days in that crowd, you tried not to show it.

Furthermore, Tyler had only recently assumed the presidency. This party, a costume party, was taking place in February 1841. Just a month earlier, Tyler was seated to one side as William Henry Harrison, the famous Indian CONTINUED ON PAGE 40









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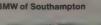
















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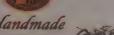










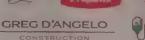
















Thomas Harris

The "Silence of the Lambs" Author Has Summered in Sag Harbor for Years

BY DAN RATTINER

Thomas Harris, the author of *The Silence* of the Lambs and creator of the Hannibal Lecter character, is a summer resident of Sag Harbor. Most people do not know he is here. I didn't even know he and his monster were here, and, because I often write about celebrities, that is surprising.

Except it is not surprising. Famous people make decisions about how they want to make use of the Hamptons. Some get a media guru and a press secretary and encamp themselves in East Hampton or Southampton and let things fly. Others just come

here because they like the gorgeousness of the Hamptons and don't want to bother themselves with the trappings.

Back in the day, there used to be two towns where you could do just that—Bridgehampton and Sag Harbor. But an inundation of media seekers bought out most of the potato farmers and built their mansions. So now it is just Sag Harbor, a place where the Thomas Harrises can enjoy this small town and sit in the park or shop at Schiavoni's or just be at home with friends and family.

Alexandra Alter, a reporter for *The New York Times*, recently interviewed Harris. I think it was the first interview he's given since 1975.

She does write a bit about how he spends his time—he lives the rest of the year in Miami Beach with his partner, Pace Barnes, and the interview took place there. Harris took the reporter to the Pelican Harbor Seabird Station, an animal rescue outfit that he has been helping hands-on for many years. She asked Christopher Boykin, the manager there, if he knew who this man was and got told that no, he didn't realize it was THAT Thomas Harris until just very recently. The manager had once asked him what he did for a living, was told he was a writer, and when he asked if he'd written anything he'd ever heard of, he got a shrug like, not really.

"He's just a kind old guy from Mississippi," Boykin said.

Fifty million copies of his books that feature Hannibal Lecter have been sold. Other than

DR. LECTER DISCOVERS HE IN NOT IN THE NEW BOOK



that, I can tell you he likes to cook, but honestly, anything further, well, you can Google the interview.

What the reporter was particularly interested in however, was how Harris had come to think up Hannibal Lecter, this monster who kills people and cooks and then eats them. Over the year, critics have suggested he has a crazed mind. Alter tried different ways of asking him but always got the same answer.

The late Kurt Vonnegut used to write at the historic Colonial-era saltbox he owned in Sagaponack. He'd walk to the general store for his mail and paper.

"I don't think I've ever made up anything. Everything has happened. Nothing's made up."

In that regard, Harris mentioned a particular doctor at a jail in Mexico who he said was the model for Hannibal. But it's also true that just the prior year there was the true story of Jeffrey Dahmer, a killer who ate people. He got caught and eventually was himself killed in jail by outraged prisoners. Although that happened only a year before Hannibal appeared, well, it wasn't that guy.

Harris also described how he goes about writing his books. He develops a scene and then works to see how they interact with others before and after

the scene. He types up what he finds out. And if it gives him trouble, he tries it longhand for awhile.

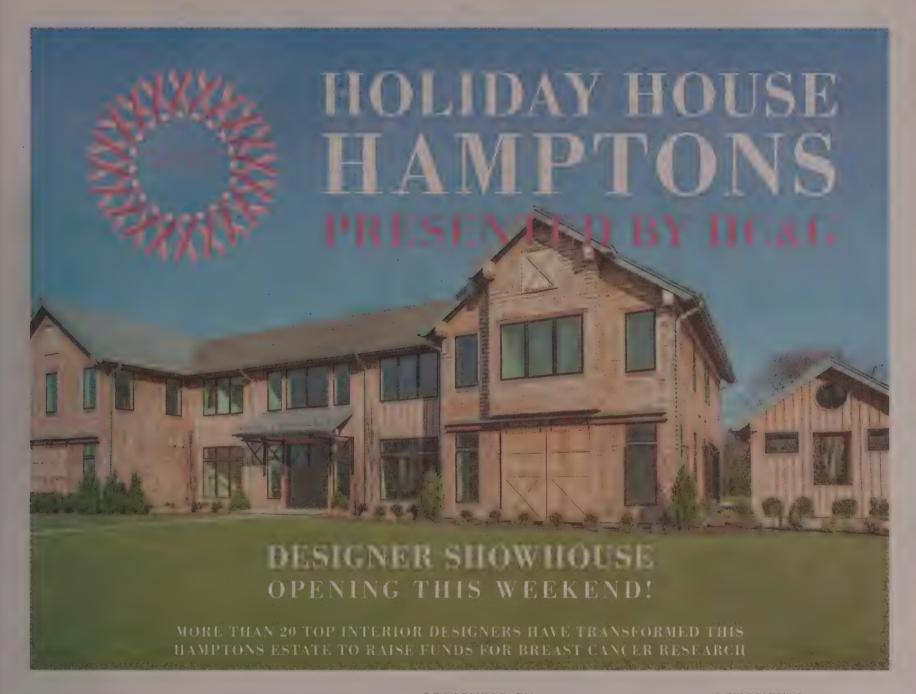
"Sometimes you really have to shove and grunt and sweat," he told Alter. "Some days you go to your office and you're the only one who shows up, none of the characters show up, and you sit there by yourself, feeling like an idiot. And some days everybody shows up ready to work. You have to show up at your office every day. If an idea comes by, you want to be there to get it in."

So many great authors have found solitude in Sag Harbor and, back when it was potatoes, Bridgehampton. John Steinbeck wrote in an octagonal studio on the lawn of his home in Sag Harbor. Truman Capote wrote in a house surrounded by potatoes fields in Bridgehampton. Currently, Bob Caro, the two-time Pulitzer Prize winner, writes in a woodshed turned into a writing room next to his house in the woods halfway between Sag Harbor and Bridgehampton.

The late Kurt Vonnegut used to write at the historic Colonial-era saltbox he owned in Sagaponack. Every morning he'd walk the few hundred yards to the Sagaponack General Store for his mail and the morning paper.

Oh, and Alter did ask Harris why it had been so long since he'd given interviews. He said there really was no reason, he'd always told people his books speak for themselves, except in his new book, *Cari Mora*, he was trying a new kind of writing—about detectives, the mob and murder, and no Hannibal Lecter, so he thought he'd give an interview, too.





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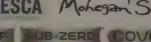


















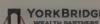














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Impeachment (CONTINUED FROM PAGE 33)

fighter who had won the election for president, was standing on a platform in 20-degree weather without an overcoat, delivering a vigorous and long-winded acceptance speech about what he would do during his administration. Tyler would be vice president. The campaign slogan was "Tippecanoe and Tyler Too." Harrison came down with pneumonia after his speech. Ten days later, he died. Tyler was president.

And now there was this very, very beautiful girl in front of him, offering him her hand as her father introduced her. Tyler later said that at that moment, though 30 years separated them, he knew then and there that after Letitia passed, he would marry this girl.

And though it took nearly two years of courtship to convince her, he did. It

happened in very dramatic fashion.

Julia and her father had been invited by President Tyler to join the party sailing up and down the Potomac River for the maiden voyage of a new warship, the Princeton. On board were many famous personages. As part of the celebration, the guests persuaded the captain to fire the big gun on board. He fired it several times, then begged to do it just one more and that would be it. The gun misfired, exploding its charge in the breech causing bloody devastation and the deaths of an admiral, two members of the president's cabinet and others including Julia's father. Below deck was Julia, in a state room. President Tyler was listening to some college boys sing songs for him in a cabin down below. He ran upstairs, then came back down

to tell Julia her father was gone, then kept her and comforted her there in that stateroom until the ship returned to the dock. It was below deck, when he told her he would never leave her, that she finally agreed to marry him.

There are some wonderful stories about Julia Gardiner Tyler's time in the White House. Nothing like Julia had ever happened. She began the tradition of a military band playing "Hail to the Chief" when the president entered a room. She wore expensive outfits, often with grand headdresses. She was often accompanied wherever she went out by 10 beautiful "ladies in waiting" wearing black. She rode around the city in a spectacular horse-drawn carriage pulled by six white Arabian stallions. She held frequent parties and she allowed her image to be engraved on coins to be sold as souvenirs throughout the country by the millions. She had a press secretary and an events secretary. She orchestrated stories to be written in the newspapers about herself and her great beauty and arguably made herself the first celebrity in the country. Songs were written about her. And she adored her man.

John Tyler, meanwhile, was making his mistakes. The Whig Party, headed up by Henry Clay, had engineered a compromise between the States Rights southerners and the need for a national bank to regulate the country's currency, put forth by the northerners. Tyler, in his acceptance speech, said he would support the compromise. When the time came for him to sign it into law, though, he vetoed it. Congress presented it to him again and he vetoed it again. The impeachment effort followed. But it failed. Then his party kicked him out. His political career was over. And all he had was Julia.

A month before his departure from office, Julia held a farewell costume party at the White House attended by more than 3,000 members of society and their friends.

In New York, where Julia was raised, slavery was already illegal. Nevertheless, in editorials she wrote for newspapers, she defended her husband's vetoes, due to the overriding need of states rights, particularly the right to own slaves. She was, by that point, about the most famous woman of that century.

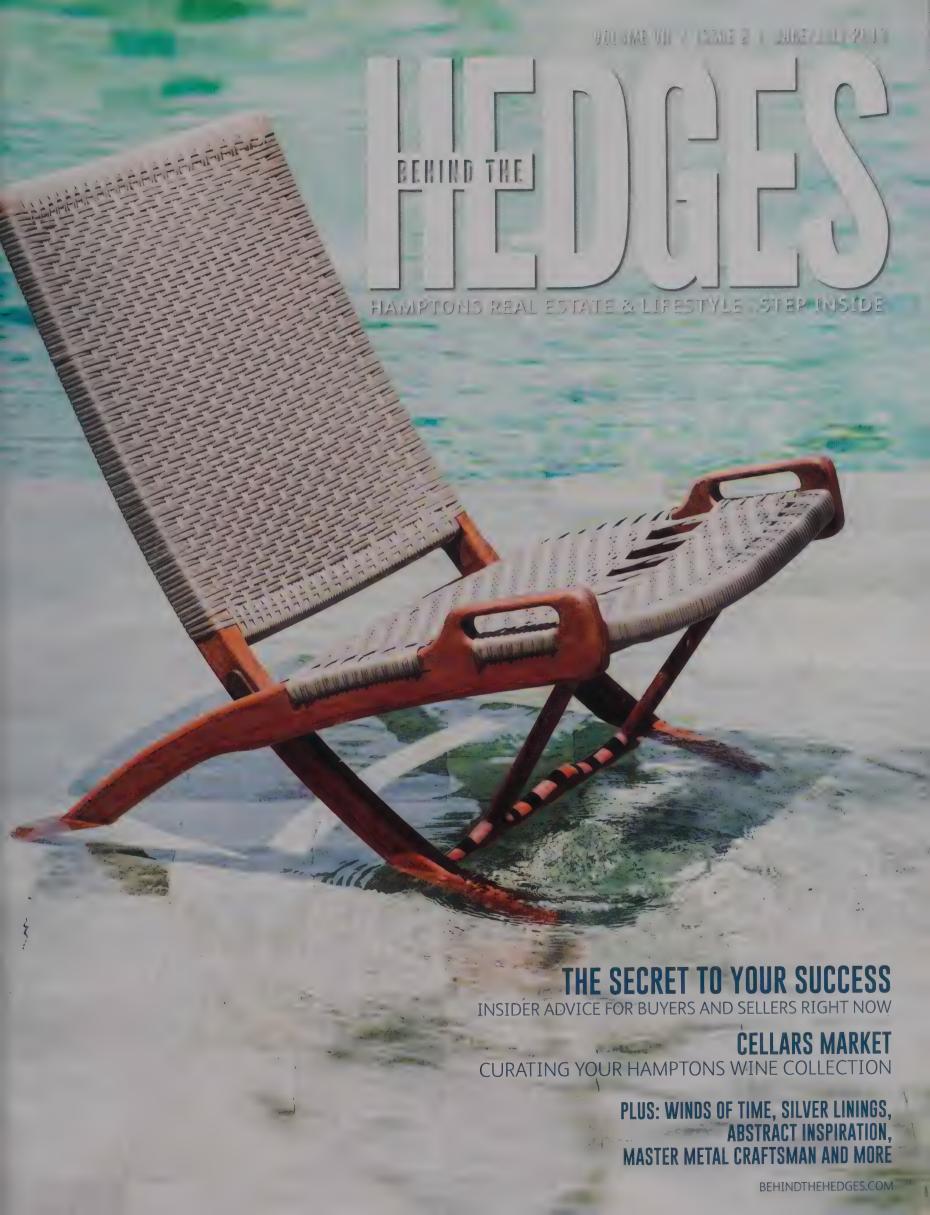
She would have loved to stay in the White House longer, but it was time to go. For the next 15 years she and her husband raised their seven children and her eight step-children in Sherwood Forest, Tyler's plantation in Virginia. Then came the Civil War. And the trip to Richmond, the capital of the confederacy, and Tyler's passing.

Julia Gardiner Tyler wound up impoverished, along with others who had supported the South during the war. With Sherwood Forest also torn apart, she moved to a mansion on Staten Island in New York that her mother in law owned. But she was not popular. At one point, local residents of the island raided the home looking for what they'd been told was a Confederate flag on a flagpole on the property. But there was none. In the end, Julia moved back to Washington, where she was given a pension by Congress. Not as much as was given to a regular president's widow—after all her husband supported the Confederacy—but enough.

She died in 1883 at the age of 74.

Advice for our current president? Stay clear of the Hamptons. It's hell on impeachments.









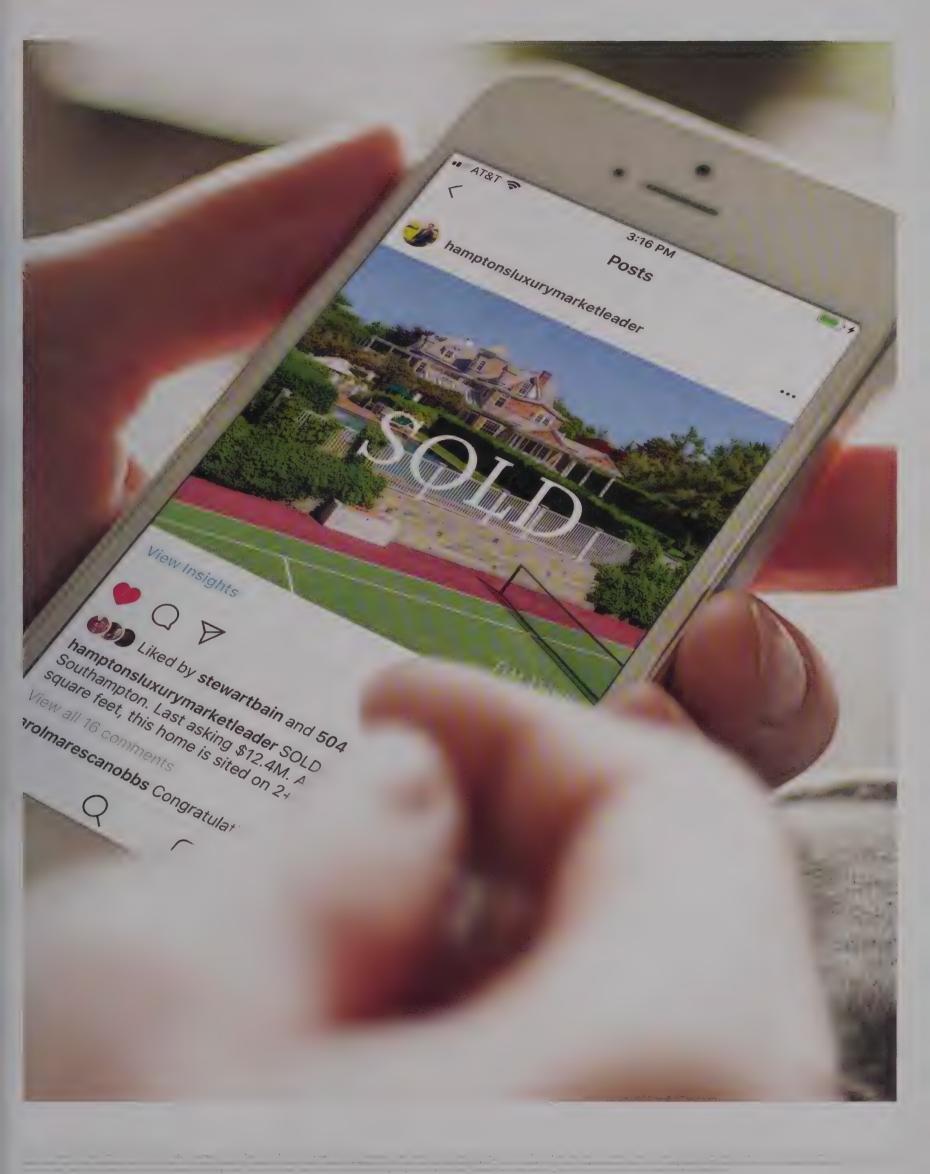
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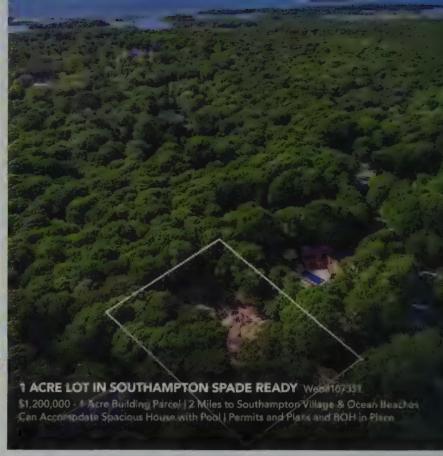
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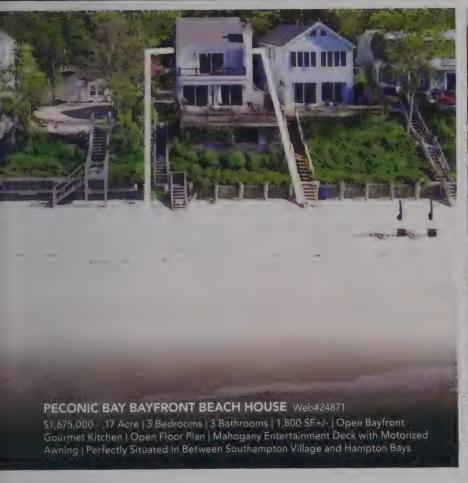
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Shaunagh's philosophy that real estate is and has historically been the best investment vehicle still holds true today. Real estate is and will forever be a tangible asset. In this everchanging economic environment it is truly about working with the person whose main focus is exceeding your real estate goals. Transactions should and need to be seamless. It is Shaunagh's attention to detail that sets her apart, start to finish every transaction is her main focus of attention. Her unstoppable tenacity has forged her place as an ongoing top-producer always at the top of her game.



Nick Martin takes on the daunting task of reinterpreting Morman Jaffe's last home

Often thought of as quaint and primitive, windmills were the iPhones of their day

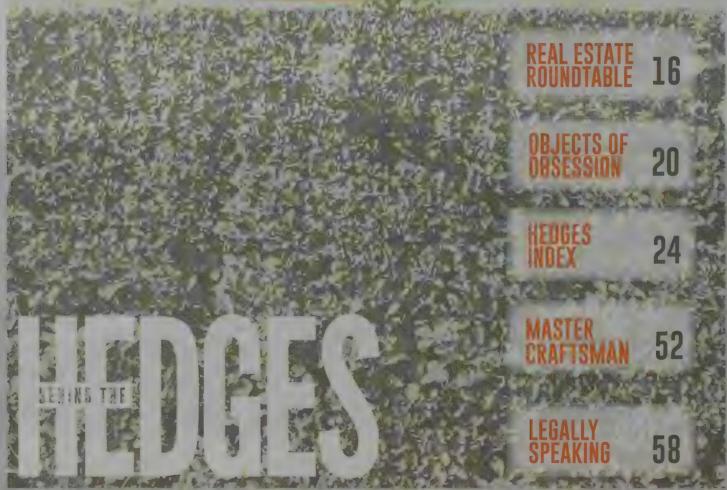


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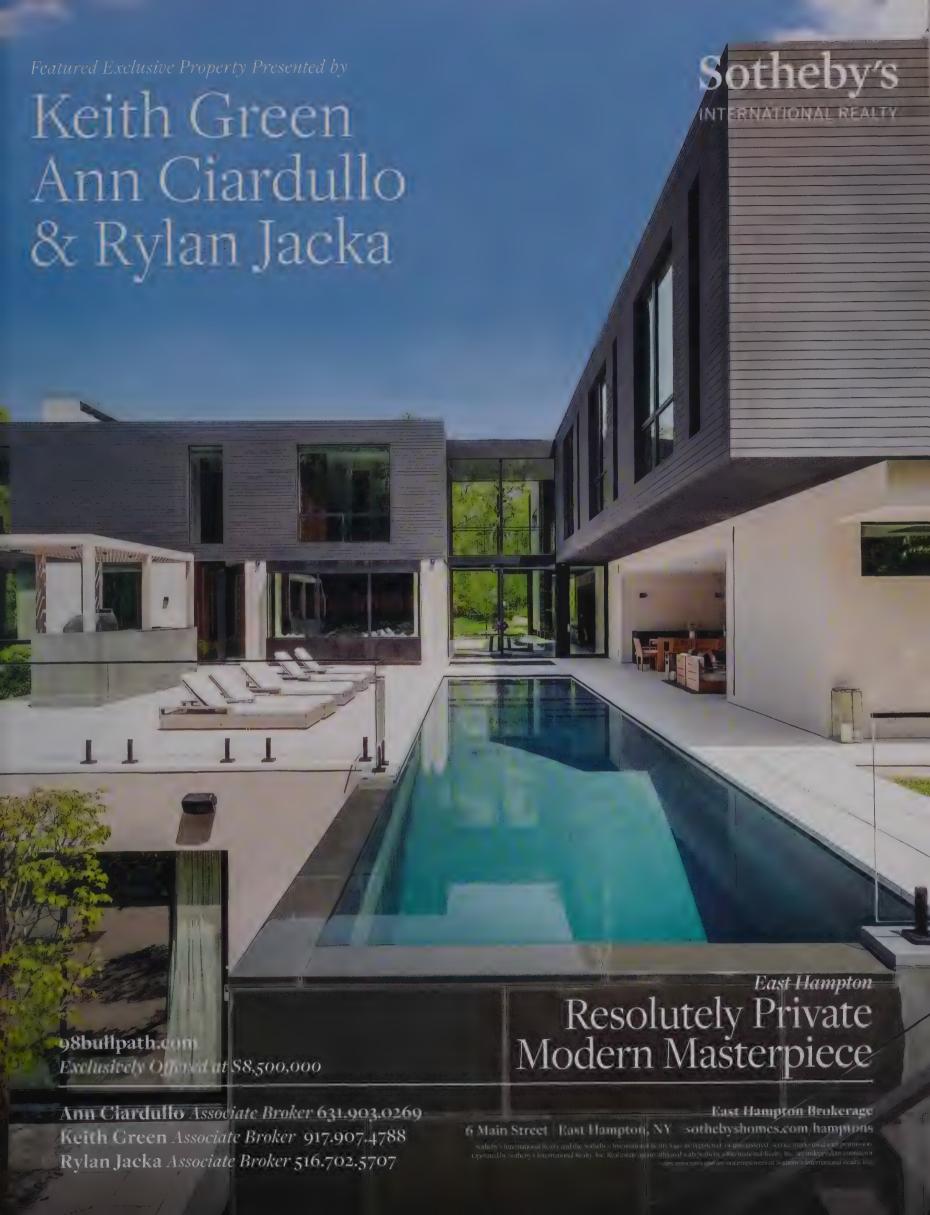
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Privet Hedge (2019) Awards



2019 Privet Hedge Award honorees: Kathleen Zappola, Matthew Curti, Ann Ciardullo, Deborah Srb, John Brady

n Wednesday, June 5, many of the best and brightest of the Hamptons real estate community came together at the sixth annual Privet Hedge Awards Dinner, hosted by Dan's Hamptons Media. As always, it was a wonderful evening filled with friends old and new, laughter and applause, and a few surprises.

This year's celebration was held at Dune Deck Beach Club in Westhampton Beach, and what a beautiful location it was. The cocktail hour was outdoors on the deck overlooking the ocean, with guests mingling amid the comfy sofas and chairs, and some even partaking of a unique tradition at the Dune Deck—taking an ice shot, then throwing the ice at a target just past the bar to ring the gong in the center. (Let's just say we've got to get some practice in for next year.)

Bringing the Hamptons real estate community together for an evening of revelry and camaraderie before the true summer high season begins is what the Privet Hedge Awards has always been about. Well, that and the awards, of course. Drumroll, please...

There was probably no room in the free world filled with more people who love a big deal than the one we were sitting in last night, so it only made sense that the first award handed out was the Big Deal Broker. Whether it was incredible

sales volume over a number of deals, one monster deal, a sale that people said would never happen, getting an unbelievable exclusive, or a combination of the above, this award has always gone to a broker whose peers believe is the definition of what it means to be a big deal.

After a moving introduction, Nanette Hansen of Sotheby's presented the Big Deal Broker Award to Deborah Srb. Srb told us, "What an absolute surprise! While it takes grit, determination and patience to succeed in this business, it definitely is nice to know the efforts can be rewarded and recognized by your peers. I feel it is important, though, to include all my colleagues and office staff who help make these deals happen. I could never do it all alone!"

This year's addition to the lineup, the Hamptons Spirit award, was presented to Kathleen Zappola by her Compass colleague Joe Feur. This new award was created to honor a person who dedicates their time, energy and passion to making the Hamptons a wonderful place to live and work, giving of themselves to numerous nonprofits and organizations and, in that giving, defining the best of what the heart and spirit of the Hamptons is all about. "I am honored because the award was voted on by my peers, which means a lot to me," Zappola says. "We work in a business that is difficult at best, and I have good relationships with the people here. So it was really very nice to be recognized."

Continued on page 14



The beautiful Dune Deck Beach Club



Anthony Cerio, Andrea Ackerman, and Cia Comnas of Brown Harris Stevens

 ${\bf Michael \, Esposito \, of \, Corcoran, \, Tim \, Brenneman \, of \, Cook \, Maran, \, Debbie \, Brenneman \, of \, Corcoran}$



Bruce and Harald Grant of Sotheby's International

Cristina Matos, Robert Nelson and Chris Burnside of Brown Harris Stevens Doug Sabo of Nest Seekers

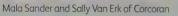
Enzo Morabito of Douglas Elliman



Rob Rizzo and Joyce Jordan of Porsche North America, Anne Marie Decker and Jay Decker of Porsche of Southampton

Tim O'Connor, Jennifer Linick, John Scott Thomas, Phillip O'Connell of Halstead







Carol Nobbs of and Paul Brennan of Douglas Elliman



Dawn and Frank Bodenchak of Sotheby's International

With an eye toward the future of the industry, the Rookie of the Year award was presented by Douglas Elliman's Aaron Curti to his nephew and fellow Douglas Elliman broker, Matthew Curti. "I would just like to say I feel very honored to be recognized by my peers," says Matthew. "The last year and a half has been nothing short of a spectacular experience. I am learning so much and meeting so many hard-working, inspiring individuals. I am very proud to wake up every day and be a part of this family."

The Broker's Broker award recognizes someone who goes above and beyond for their clients and their colleagues, who is always willing to share the wisdom of their experience to help out other brokers, who is always fine-tuning their technique, and who represents him or herself with integrity at every turn. David Rattiner of Saunders & Associates presented the 2019 Broker's Broker award to John Brady, who recently joined Saunders himself. "It's an honor to be recognized amongst the best brokers in the industry," Brady says. "As we work together with mutual respect and the goal of synergy, we all get to grow together. I'll never conduct my business in α way where if my wife and $% \left(1\right) =\left(1\right) ^{2}$ daughters were behind me watching, they wouldn't be proud to say who I am, and that's exactly how I like to treat my fellow real estate professionals. That's my golden rule of real estate."

Finally, the Hall of Fame award—given to an individual who has made a long-standing impression on the real estate landscape in the Hamptons, and whose professionalism has been consistently recognized and respected by clients as well as peers—went to Ann Ciardullo of Sotheby's, presented by Keith Green. "I was honored and overwhelmed to be recognized," comments Ciardullo.

"Real estate has been part of my life for a long time, but since moving to the Hamptons 20 years ago it has quite literally become central to my life. Many of the people that are closest to me I have met through my work with Sotheby's. It's really all of them that made last night possible...and such a joy."

Congratulations to all on your well-deserved awards! Thanks to all our sponsors for making this night such a success, and here's to a great summer!





Keith Green presented the Privet Hedge Hall of Fame Award to Ann Ciardullo



Broker's Broker Award recipient John Brady and presenter David Rattiner



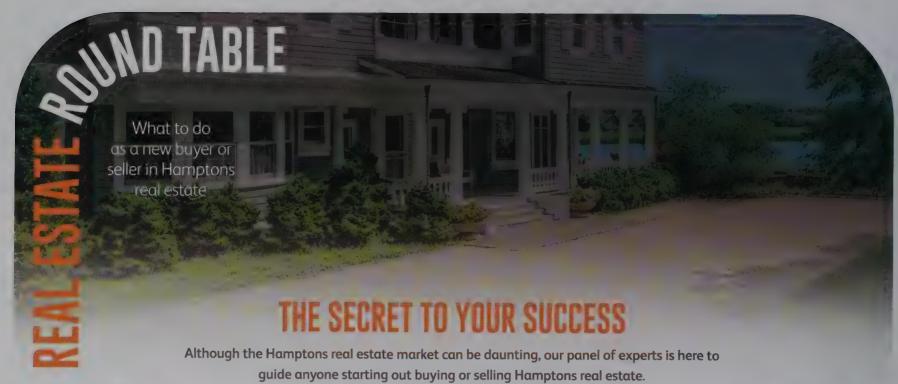
Big Deal Broker Award winner Deborah Srb with presenter Nanette Hansen



Presenter Aaron Curti with Rookie of the Year Award recipient Matthew Curti



Hamptons Spirit Award recipient Kathleen Zappola with presenter Joe Feur





DUBBLAS ELLINAN REAL ASTATE

It's imperative to use a knowledgeable broker. There is so information available on the internet, but it can be misleading, so you really need to do your due diligence on selecting a broker who really knows the market. Be cautious using the Zillow rating system, as it may not be an accurate representation of client feedback. I don't know if you've noticed, but everyone is rated five stars! Instead, Google your broker and check out their current listings, marketing capabilities and history of sales. Working with a team like mine provides seamless coverage and access to an extensive inventory from Moriches to Montauk. Success breeds success and selecting a broker with a proven track record is invaluable.



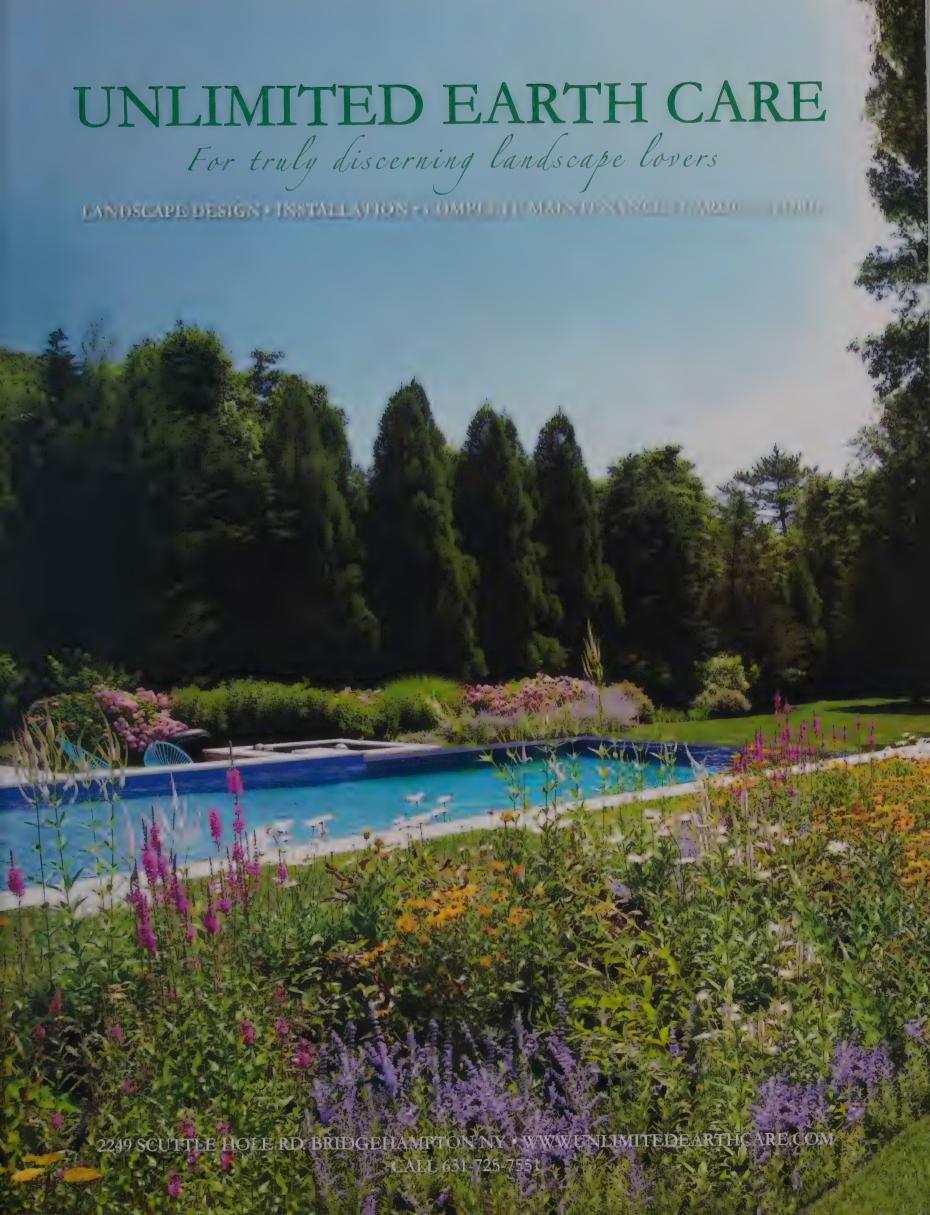
The most important advice for someone looking to start buying or selling Hamptons real estate is to trust your gut. If the deal isn't feeling right, walk away, as there will always be another deal around the corner. It's also important to learn the state of the market and price appropriately. With such a large inventory, not being priced properly will ensure your property will sit on the market and not produce a timely sale. Take your time and learn all the aspects of the market. from the different towns and what they have to offer to the different price points. What is great deal in one town could be worth passing on in another.

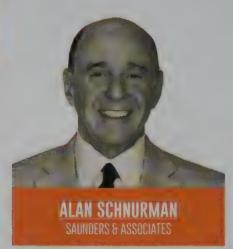


Buyers, remember the old real estate adages "location, location, location" and "Don't buy the most expensive house on the block." Look for value and potential, which is certainly in abundance right now in this buyer's market. Also, consider your motivation for buying. If you're looking at the home as a rental investment, make sure it has all the fun bells and whistles that would make it a desirable rental pool, tennis, proximity to town or beach, at least four bedrooms and so on. Sellers, in this market you must aggressively price your home to sell, or your house will just sit. This isn't the time to "test" the market. If your house isn't selling, a price adjustment is probably necessary. Be willing to listen to a seasoned broker about correct pricing and what needs to be done to make your house more sellable staging, decluttering, landscaping tweaks and so on.



For the newbie just getting ready to take the plunge, my professional recommendation is that you first stop looking at your phone! Find a knowledgeable, seasoned professional to help you navigate the process—it will save you time, energy, money and, most of all, mental wellbeing! Try to refine your search by location (which hamlet), price (your comfort zone—get a pregual letter if you need a finance contingency), amenities (if a pool or garage is a deal breaker), land (lot size you're happy with), size house (bedroom count and square footage). Figuring out these details helps your agent help you best!





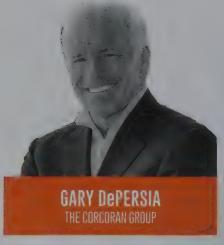
It is a great time to be a buyer. Supply of new and existing homes is plentiful. Homes are staying on the market longer than sellers are comfortable with and prices are becoming more realistic. Buyers should see all the homes available in the location of their choice and their price points. Do not wait forever, It is my experience that when the market turns up in the Hamptons, it can be quick and dramatic. Selling a home in the Hamptons today can be a frustrating experience. Prices of similar homes in your neighborhood that sold before may not be attainable currently. My advice is to listen to your broker for pricing. A house that is overpriced could sit on the market an extended time and become "stale." In this market, sellers have to be realistic if they want to appeal to a buyer.



Make sure you have financing in place and you know the other costs involved. like the Mansion Tax and Peconic Tax. Check that the taxes on the property are reasonable. A buyer will also incur attorney and survey costs. Pick an attorney who will be there for you and an experienced broker who knows the area you are looking in. Most importantly, make sure you work with someone who knows what you are trying to accomplish. If you are looking to buy and sell in two years, tell your broker. Some areas will appreciate faster than others.



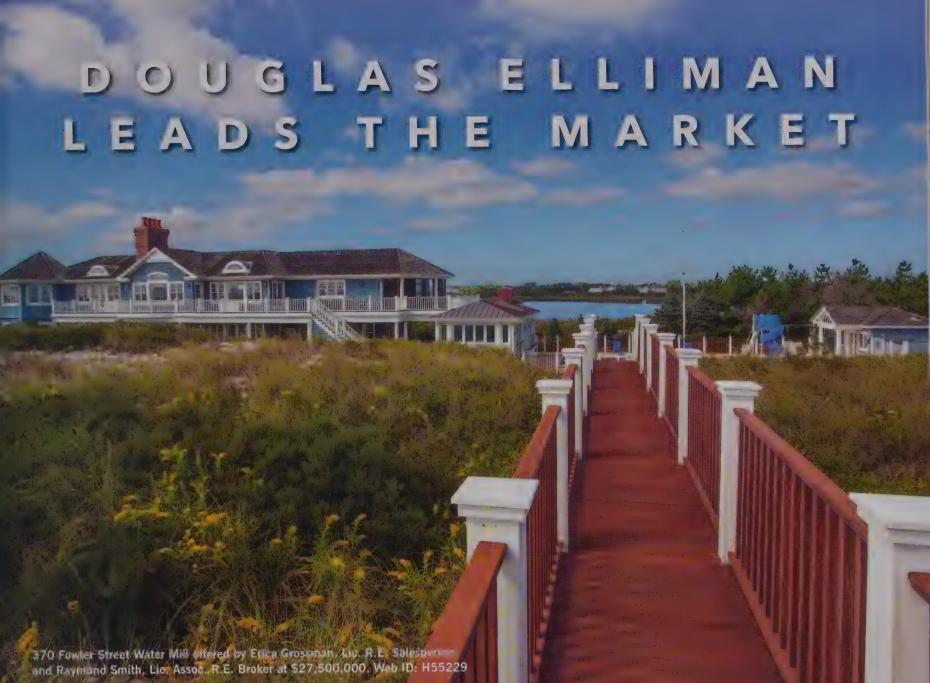
Don't overextend your budget. Years ago, no matter at what price you purchased, you knew you would profit hugely when you sold. It is a different world now, and we don't know if price appreciation will continue the way it did in the 1990s and 2000s. Buy location. And try to buy new so you won't be paying for a money pit where everything has to be redone and you will spend, spend, spend. Finally, keep resale in mind. If you must sell, will it be easy to sell? Don't buy a house that only appeals to you. It should have universal appeal.



This is a great time for buyers to be looking for a purchase in the Hamptons. The one mistake that buyers often make is looking for years for that "perfect house." And you know who you are! There is no perfect house, and buyers would be better off selecting something that fits the majority of their needs, rather than looking for years for the perfect combination of house, amenities, location and price. In the 23 years that I've been selling real estate in the Hamptons, I've seen many smart people buy something, make it their own for a number of years, and then move up or down years later depending on their needs. In the meantime, they had years of memories in their own house that they enjoyed and fine-tuned for the years they were there.

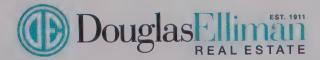


The best advice to anyone buying or selling in the current market is to carefully select the broker and firm that you are hiring to partner with. Whether buying or selling, it is a partnership. In a challenging, changeable market such as the one we are now in, a buyer or seller needs to make a commitment to a broker who has solid experience in our specialized market.



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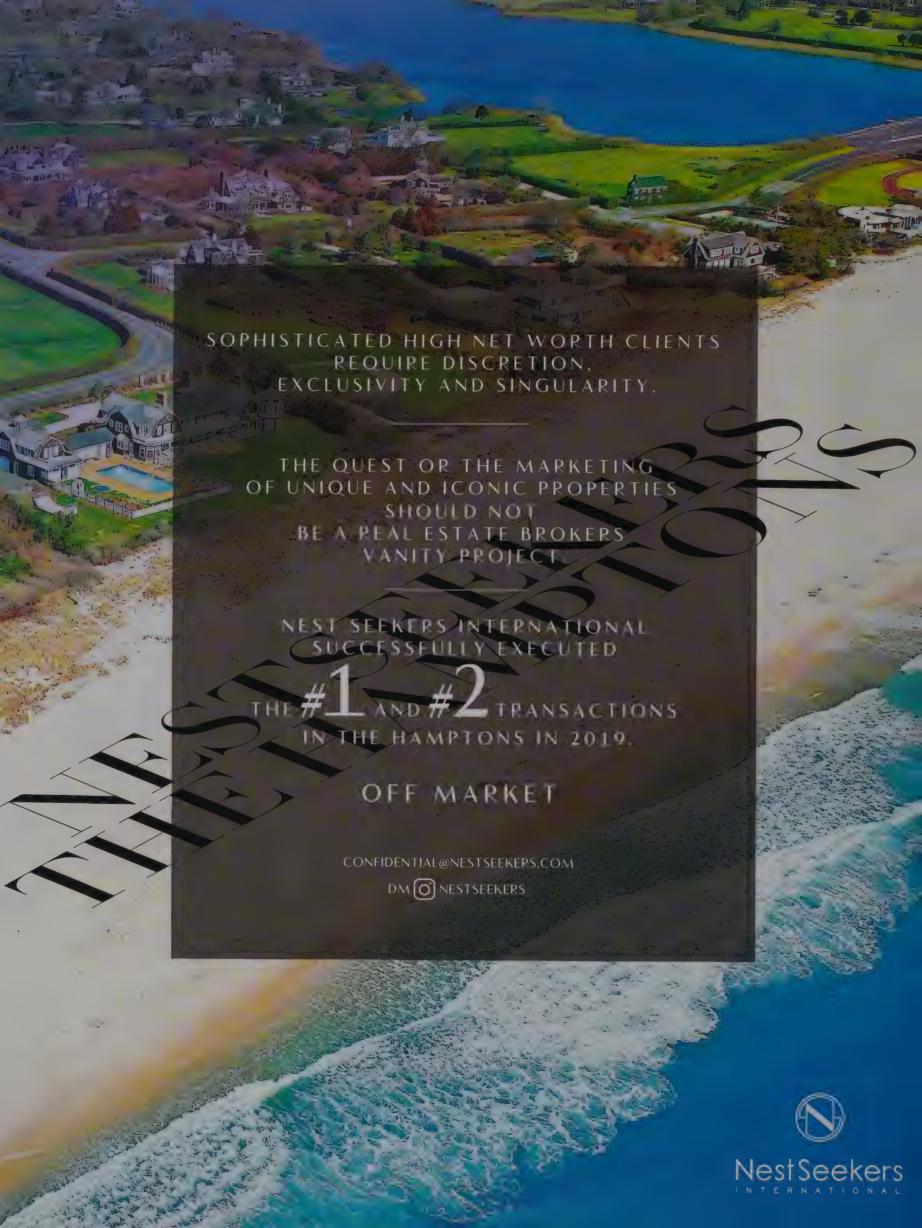
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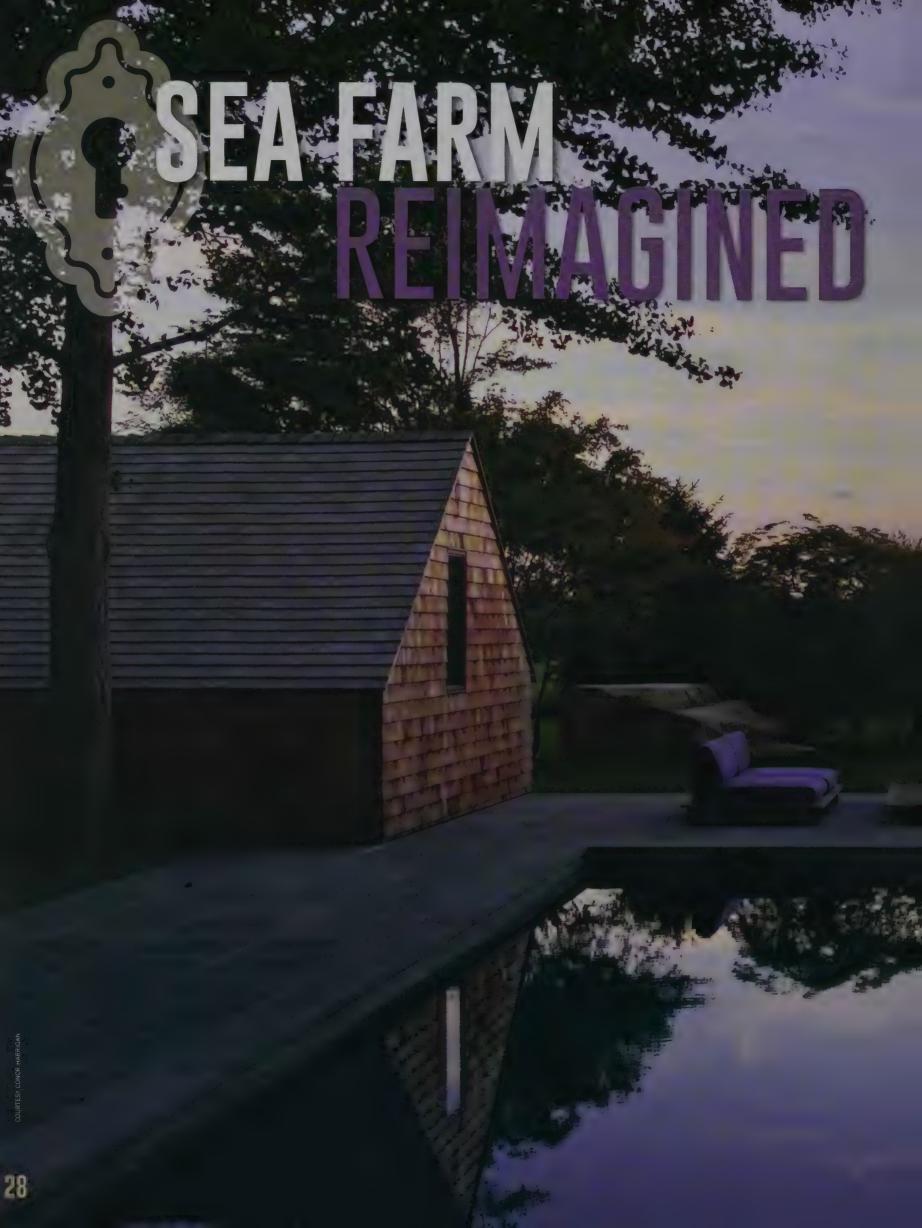
6 UNION ST. SAG HARBOR

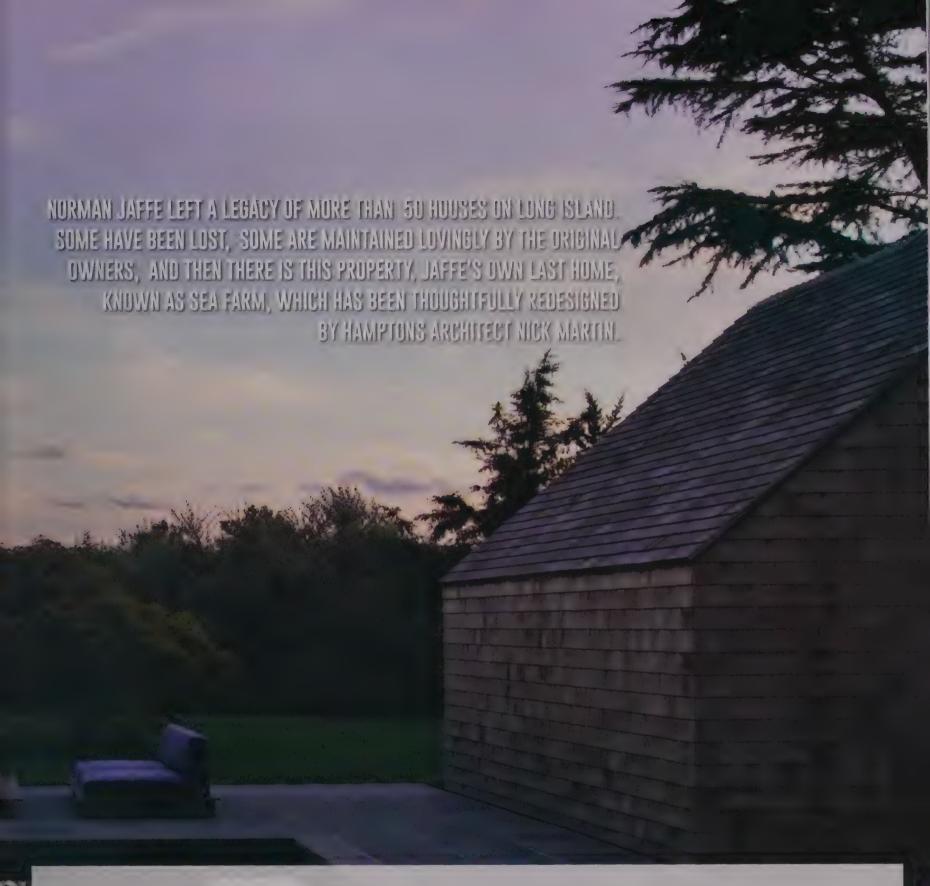
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aid out on a 1-acre flag lot are three buildings. Their sharp rooflines are reminiscent of Jaffe's beloved Katsura Imperial Villa in Japan, as well as Jaffe's own Jewish Center of the Hamptons. The main house is 4,000 square feet, and there are two studios, one for the artist husband and one for the writer wife. These are arranged around a simple rectangular swimming pool.

It would have been natural for Martin to feel trepidation abut altering the home of one of the East End's most revered architects, but he says not so. "My relationship with the client started earlier. I helped the client [Conrad de Kwiatkowski, a minimalist painter] find the house and then helped him choose to do this project," Martin says. "The house had a lot of extreme and visible issues; it had not been cared for. It needed quite a bit of work and

it needed quite a bit of cleanup. But we were intrigued by the history of its being Jaffe's house, and also I knew the potential quality that we could get from it."

The property was originally a single shingled structure, but over time, Jaffe had added several more buildings, all pinwheeling around the central pool. Martin comments, "The original premise that Jaffe had was about circulation. He was a master planner."

Jaffe's studio had been located farther away on a parcel of land that was sold to another and made into a tree farm. Martin therefore had to reconfigure the uses of the property to reflect its smaller size and to make best use of the space.

Continued on next page



"Our initial layout had a garage, which oddly enough had the best southern exposure," he says. "So what I did first was move the cars to the least elegant part of the property, the north part of the flag lot. When we converted the garage into studio, it allowed the whole southern portion to be completely about the view." The serenity of the area and of the layout is what attracted the owner initially.

Now the property consists of a complex of structures arranged around a central area with a simple pool and with several intimate outdoor rooms. It feels like a rural farm, with the main house and outbuildings all perpendicular to one another.

As for the buildings themselves, Martin "purified the forms," he says. All trim work and corner boards were removed from the siding; a balcony was removed from the main house and large windows were added to frame the farmland views from the master suite. He also enlarged the living room by joining it with the original foyer and added new entry points on a north/south axis with the pool.

Martin also removed risers that Jaffe had used to enter and exit the house. "We lost a lot of square footage that way, but the risers took up a lot of space from areas that should have been more of a priority." Now, the stone patio now flows seamlessy into the main living room and dining areas.

It's no accident that the resulting area has a Zenlike purity to it. "We wanted the pool area in particular to be meditative and less about distraction," Martin explains. The current owner has spent a lot of time in South America and Peru, and he is very interested in the Inca courtyard and how the sun moves through it through the day. "We enlarged the pool and added the spa and then added to the courtyard to make it more monolithic," comments Martin.

"In the house, we removed a double height space which was really too small, and then we extended the second floor right to the window. We then added a very large opening to clarify that geometry. All the details of the house were purified and made very crisp, like the edge of shingles."

"We tried to pay homage to
Jaffe as an architect,"
Martin says.

"We looked at his original plans
for the property and I tried to
edit and purify the work to make

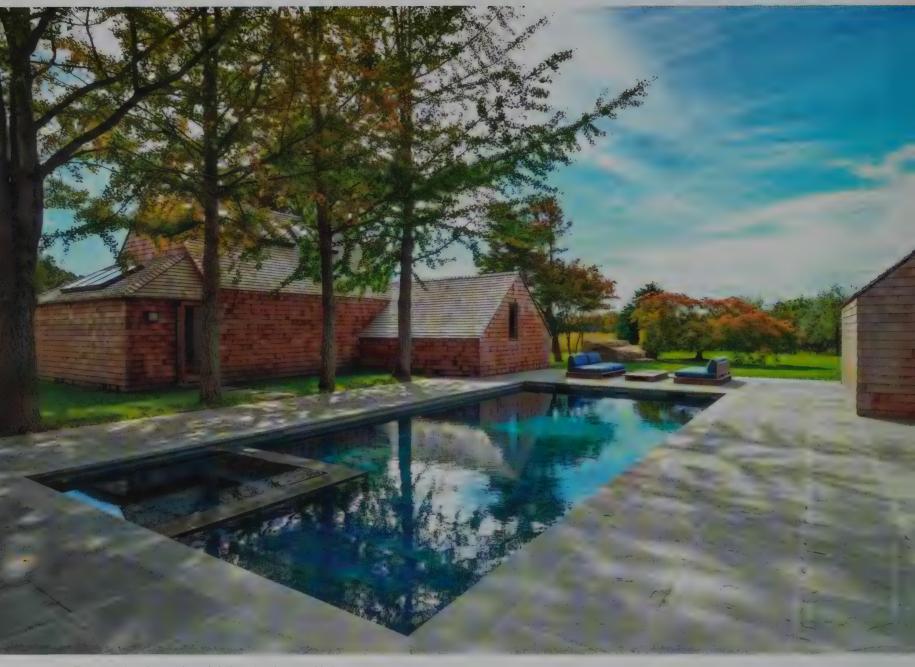
the best of it."



Minimalist interiors in the home of a minimalist artist

Continued on next page

SEA FARM REIMAGINED



The original pool was enlarged, darkened and a spa added.

Does Martin think that the modifications are a reflection of the way we like to live now, as opposed to the way we liked to live in the 1980s when Jaffe lived there? No. "I think it was about purifying the forms. Part of it is personality, too. I did another Jaffe renovation on Sam's Creek years ago. Honestly, it wasn't built very well, but the form was elegant and the materials were strong and had a lot of potential.

"But in the end, you know there's lots of ways to clarify and make forms more minimal so that the overall picture remains the important story, not about how high a wall was and how many stairs up or down the way. We tried to pay homage to him as an architect. We looked at his original plans and I tried to edit the work to make the best of it."

What about the future? Will a generation from now a new architect rework's Martin's work? "We actually have plans for another structure on the site," he says. "The thing about this project is that the scale is not too large. It's a minimal house. And I think it is possible that it will undergo another iteration in the future, and that's great."

As for now, Martin thinks Jaffe would have gone in the direction he has taken the property had he had the budget. Martin's latter-day work on the compound demonstrates how to update and at the same time improve an iconic work of architecture.

— Laura Euler





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THE EAST END OF LONG ISLAND BOASTS 12 SURVIVING WOODEN WINDMILLS, THE BEST COLLECTION TO BE FOUND IN THE UNITED STATES.

To most, they seem to embody the spirit of a pre-industrial age, when work was done by hand, not machine. But that is wrong. Windmills were the iPhones of the eighteenth century. The latest in engineering brilliance and technology were employed to make the mills efficient machines to grind flour, full cloth, pump water or saw wood.

Before we discuss how they worked, we need to explore why so many were built here. The East End is devoid of fast-running rivers, necessary to run a watermill. (The example found in Water Mill works on the power of water rushing between two ponds.) It is, however, very windy on the East End.

The first recorded mills built here include a 1644 windmill in Southold and then one in East Hampton in 1657. The early mills are called post mills,



because they were basically sails on a wooden post. Only one is known to have survived, a sawmill on Gardiners Island. This mill is often forgotten when detailing the windmills of Long Island, because over the years it had been extended and renovated so that its function was unknown for many years. There are known to have been three wind-powered sawmills on the East End, which is unique in the United States.

Later mills built here are called smock mills because the shape resembles the smock garment that agricultural workers used to wear. The smock mill is originally a Flemish design, but the local examples were built in the English style. The smock mill was better able to withstand the weather conditions in our area. Eleven smock mills survive; the oldest is the Gardiners Island windmill, built in 1795.

So how do windmills work? A post mill rotates around a central post to catch the wind. With a smock mill, the central body does not move, but the cap with the sails turns to face the wind. The cap holds just the roof, the sails, the windshaft and the brake wheel, plus the fantail and the mechanism to rotate the cap into the wind. The fantail detects changes in wind direction and via a drive arrangement turns the cap so that the windmill always faces into the wind. The power from the wind turning the sails then turns the driveshaft, which then moves all the other cogs and wheels to do the mill's work.

For their time, windmills boasted the latest technology. The centrifugal ball generator famously used by James Watt in his steam engine, for example, was first developed a hundred years earlier to control the sails, millstones,

WINDMILLS OF THE EAST END

Windmills were the iPhones of the eighteenth century. Even today, engineers developing power generating wind turbines are rediscovering the technology used in early windmills.

and feed of windmills. By the 1760s, windmills were equipped with regulators to control the speed of rotation, that controlled the pitch of the sails for maximum power at given wind speeds, and that oriented the fan to always face directly into the wind. (You can't allow a windmill to run too fast. All those wooden cogs and gears—cast iron came later—rubbing together too fast creates too much heat. That's why so many mills burned down.) Devices regulated the pressure of the millstones on the grain as well.

Much of this technology was sadly forgotten over the years. Variable pitch propellers for airplanes were only invented in the 1930s, although the same thing had been used in windmills 200 years earlier. Even today, engineers developing power generating wind turbines are rediscovering the technology used in early windmills.

Nathaniel Dominy V, of the famous local woodworking family, built the Gardiners Island mill and many others. Surviving examples of his work include the Gardiner Mill and Hook Mill in East Hampton and the Sylvester Manor windmill, which is currently being restored.

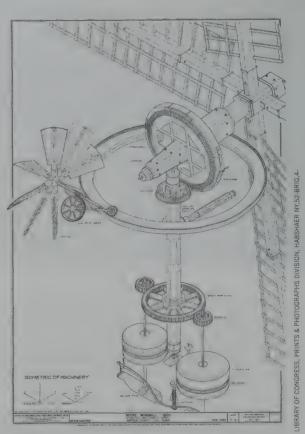
The other well known area millwright was Amagansett's Samuel Schellinger, whose surviving mills today include the Beebe Mill in Bridgehampton and the Pantigo Mill in East Hampton.

The Beebe Windmill may be the most significant of the remaining windmills in the area. It is the only windmill in the United States to retain its cast iron gearing, and it also contains wood cogs and gears. Its fantail was the first on Long Island.

Continued on page 42



Gardiner's Island Windmill, Napeague, Suffolk County, NY



Beebe Windmill, Hildreth Lane & Ocean Avenue (moved several times), Bridgehampton, Suffolk County, NY

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WINDMILLS OF THE EAST END



The Corwirth Windmill was originally built in 1800 in North Haven; it was moved to Water Mill in 1813. It has the shortest sails of any on Long Island.

This windmill was built for Captain Lester Beebe in Sag Harbor in 1820. Schellinger adopted much of the technology just described, including the fantail and centrifugal generators, and specified precision cast iron bevel gears. The structure was the tallest in Sag Harbor and a local landmark.

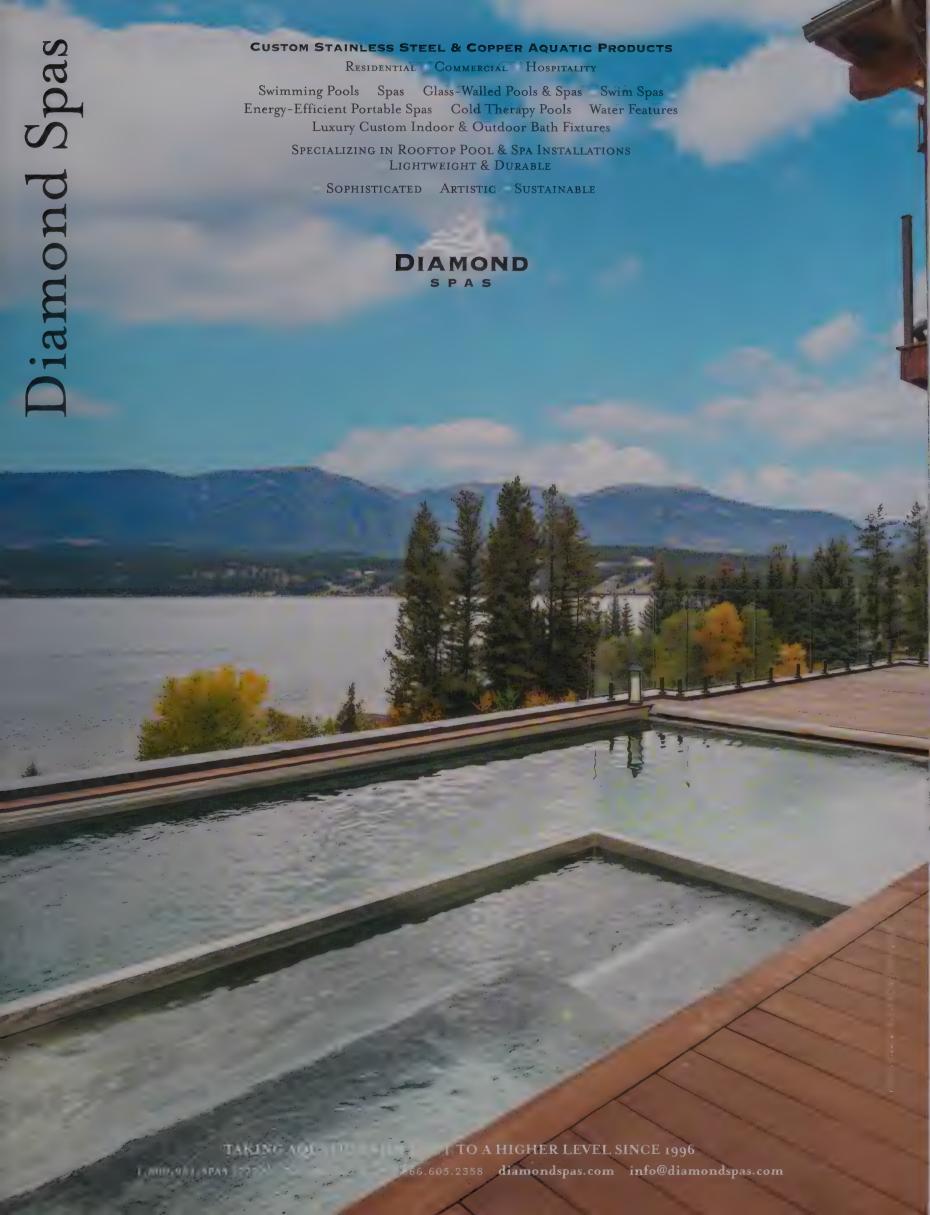
After Beebe's death, the mill was sold to Abraham Topping Rose, who moved it to Bridgehampton. (Remember, people back then thought of mills as farm equipment, not buildings. Most were just placed on brick or stone plinths rather than given foundations. The majority of our local mills have moved several times.) The mill was sold in 1915 to a wealthy summer resident, who moved it to his estate. His widow then willed the mill and the two acres on which it stands to Bridgehampton. The Town of Southampton then restored the mill and opened it to the public.

And that is the fate of most of the remaining mills in the area. Many continued to give good service into the 20th century, with the last mill, Hayground Mill in East Hampton, closing in 1919.

Their usefulness over, the mills were minimally maintained. Some were purchased by private individuals to add a quaint air to their estates, while two more were converted to homes. (The Good Ground Windmill is now part of a Gin Lane estate, and the Mill Hill Windmill became a guest house for Southampton inn after World War II. Tennessee Williams spent the summer of 1957 there writing a play about the death of Jackson Pollock the year before.)

Renewed interest in preservation by the 1970s saved the windmills. Local residents, the Society for the Preservation of Long Island Antiquities and a man called Robert J. Hefner worked to save the mills. Hefner got all 11 mills listed on the National Register of Historic Places. Then he and a team of preservation carpenters got to work; they eventually restored four of the mills.

Conservation work, of course, is ongoing with structures as old and as large as these. But the next time you drive past one, please take a moment to appreciate all the skill of our forebears that went into devising and using these clever machines.

















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BLANC

From clambakes to hammock lounging, whites typically lead the charge on those warm summer days, so here is a deeper selection to help beat the heat

2017 PASCAL COTAT LES MONTS DAMNS, SANCERRE

A gorgeous Sauvignon Blanc hailing from Chavignol. This wine pairs incredibly well with all things cheese (goat in particular) and shellfish. If there is an oyster within shucking distance or you just raked in a bucket of clams, this is the wine for you and your friends.

2016 ONCLE VINCENT, DOMAIN LEFLAIVE, PULIGNY MONTRACHET

A wonderful every-day Chardonnay at this price point, crafted from all old-vines in the heart of Puligny Montrachet. This is a quintessential white Burgundy that shows above its weight.

2017 MASTROBERARDINO RADICI FIANO DE AVELLINO, CAMPANIA

For sitting around the pool with a plate of Marcona almonds and Castelvetrano olives, this is a rich and opulent full-bodied white, hailing from the Campania region of Italy.

2016 CERITAS - PORTER BASS, SONOMA COAST

Planted to old-wente clones, this vineyard is farmed bio-dynamically and located a mere 8 miles from the Pacific Ocean in Sonoma, California. The wines are crisp and clean with tremendous mouthfeel, and far from the typical Chardonnay from California.

2016 HUGEL RIELSING, ALSACE

They don't call it the summer of Riesling for no reason. For those who fear "sweet" wines, this is a lovely dry version—crisp acidity, though fruit-laden palate, can be presented across myriad situations.



ROUGE

Many tend to shy away from reds in the summer, though honestly, what better to pair with a porterhouse or burger right off the grill than a slightly chilled, lighter-style red. You don't necessarily need many, though you should have a couple to pull

2017 RIVERS MARIE - SONOMA COAST

Legendary California winemaker Thomas Brown puts forth what is arguably the best quality-for-price Pinot Noir in California, perhaps the country. Deep and lush with ample fruit, these wines drink well in their youth or with age. You can pour this at the most casual or most formal of settings.

2004 GAJA BARBARESCO – BARBARESCO

From the maestro of Piedmonte, this softer version of its Barolo counterpart is a go-to wine for any grand summer occasion. Now with fifteen years of age on it, this wine is hitting its peak, making it eminently approachable and enjoyable.

Now, everyone needs a few special bottles for the more formal gatherings—and if you don't drink them now, the beauty is that they will still be fabulous next summer. And the summer after that.

These wines need to further introduction:

KRUG 21EME EDITION

2015 HAUT BRION BLANC

2012 - SCHRADER CELLARS CCS

2001 SAUTERNES - CHATEAU D'YQUEM

And remember, don't be afraid to mix in some larger-format offerings of the above into your cellar, even if they are a bit more challenging to store. Everyone at a Hamptons summer party loves a magnum!

— Adam Feil

Hamptons Realty











Sunnymede, Iconic Southampton Summer Cottage By The Sea

Soak in the ocean breezes and savor a home steeped in local history. Gin Lane has long been one of the most desirable locations in Southampton just moments from one of the most stunning beaches in the country and the heart of Southampton Village.

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The 7805 sq. ft. residence was lifted from its original location and relocated on the property to maximize and expand the outdoor spaces. Today a 520 sq ft pool house, heated salt water pool with retractable cover and spa, bespoke gardens, state of the art outdoor kitchen and a 727 sq ft garage all work in harmony to provide an unforgettable outdoor experiences.

A wrap around porch leads to the grand entry foyer and ushers you the first level where you will find carefully crafted living spaces, 9 ft ceilings, 6" premium white oak flooring, Lutron lighting system and smart home technology throughout.

The kitchen was designed for entertaining with an expansive island, a LaCornue custom range, and appliances to include Sub-Zero, Miele, Bosch and Wolf.

The second floor master suite includes a custom dressing room complete with center island and endless drawer space. A gas fireplace, balcony with ocean views, custom shower with dual toilet rooms, custom double vanity and a large soaking tub. A junior master, and two additional bedrooms that share a Jack and Jill bath also located on this floor.

The soaring third story sports another bedroom, a full bathroom, two private office spaces with ocean views and a large, walk-in cedar closet area.

The completely revamped smart home features an elevator that reaches all four levels of living space, and makes a trip down to the lower level of the home a breeze. Once there you will find a state of the art, sound-proof theater room complete with stadium seating and screen, a gorgeous, temperature-controlled wine cellar, an exercise room, and additional living space and a full bath.

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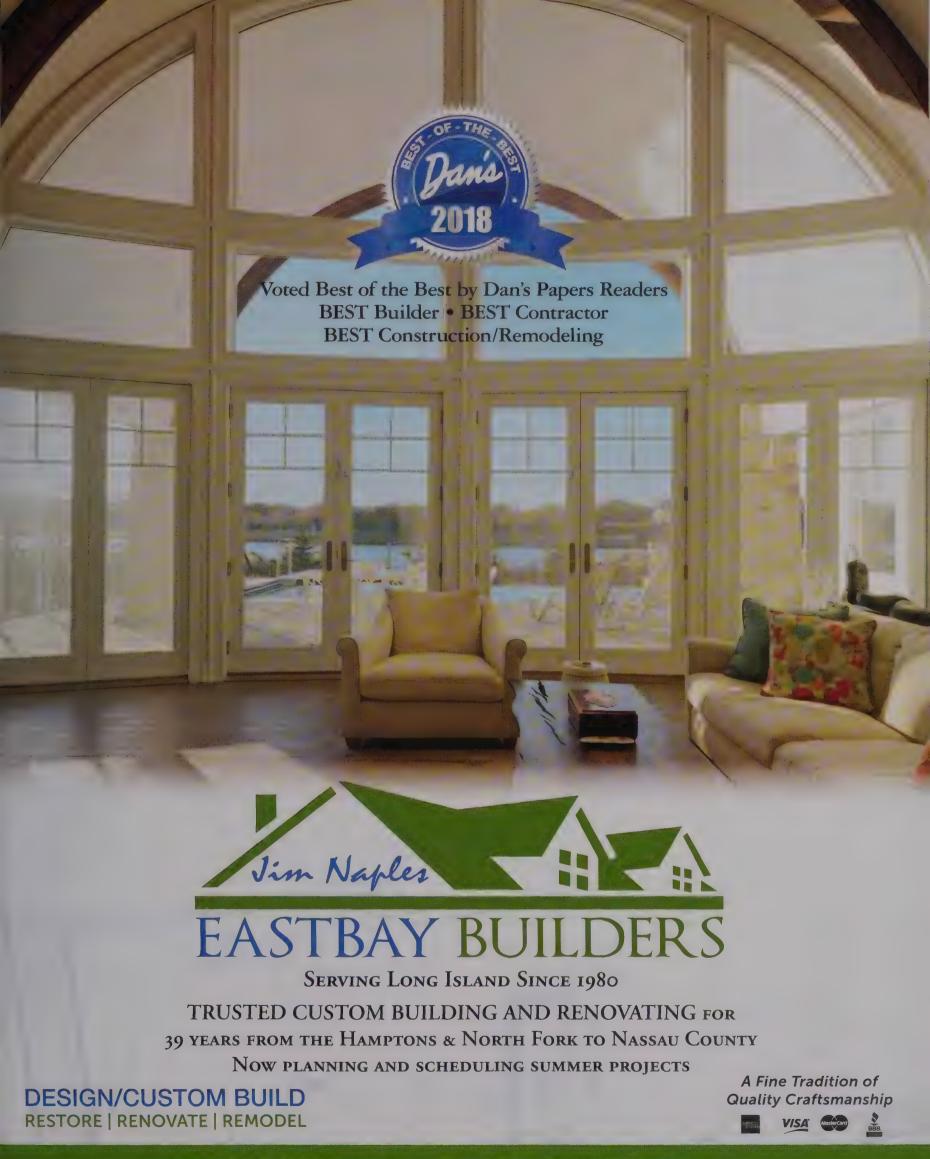








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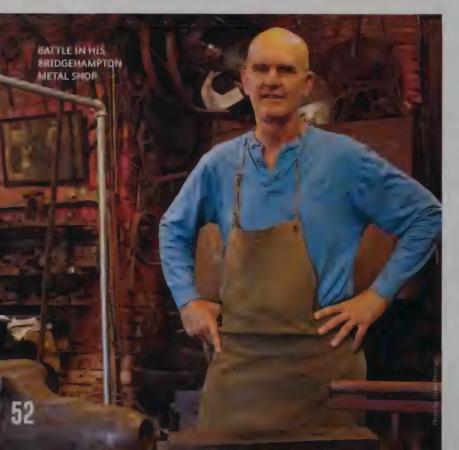




MASTER CRAFTSMAN JOHN BATTLE, METALWORKER, SCULPTOR

Like the rotation of the earth and sun, the orbit of our galaxy or even racing around an elliptical track, there's something beautiful about that which ends up where it began, especially when one considers all the life lived and knowledge gained along the way. We're invariably more prepared for our second lap, tomorrow or next year.

Sag Harbor blacksmith and metalworker John Battle has spent the last 50 years honing his craft, first along a path to becoming a metal sculptor, and then later as one of the East End's most skilled and experienced men in his trade. Now, 34 years after opening his metal shop, Battle Iron & Bronze in Bridgehampton, and working



"It's not a snap of the fingers to go back from being a craftsman to being an artist," Battle says

-111

on high visibility local projects, major commissions and thousands of smaller jobs, the artisan is returning to his art.

"It's not a snap of the fingers to go back from being a craftsman to being an artist," Battle says during a chat in his shop, surrounded by rusted metal artifacts, works in progress and hundreds of objects gleaned from a lifelong obsession with collecting—all housed within a historic ivy-covered brick building near the Bridgehampton LIRR station on Maple Lane. "I'm rediscovering things I took for granted," he adds. "I don't really know where I'm going."

Battle does, however, recall keenly where he began. "I started with this when I was 12 and I'm 66 now, so you do the math," he says, explaining his enduring passion for metalwork. "For some unknown reason I just gravitated toward metal and wanted to work with it," Battle recalls.

Early on, while growing up in Princeton, New Jersey, he enjoyed support from his artist mother and a willing teacher who spearheaded a successful effort to create a simple metal shop in the corner of his school's art room. Hidden behind a protective curtain and using a primitive ventilation system, Battle had his first taste of welding and bending metal to his will. His path was set, even if he didn't yet know it.

In high school, Battle further honed his skills and gained an appreciation for the East End at his family's summer home in Sagaponack. He worked at Dave Halsey's metal shop on Scuttle Hole Road, withstanding practical jokes regularly from legendary local character Count Strong, who also taught him invaluable techniques of the trade. But Battle believed he had a future in sculpture, not fabrication and repair.

"I wasn't a craftsman," he says, looking back at his time majoring in architecture and visual studies at Dartmouth College. Battle worked as a carpenter to earn money after graduating, eventually building a dinner theater and a restaurant in Boston, while still pursuing metal sculpture. "I worked six months as a carpenter and



MASTER CRAFTSMAN







six months as a sculptor," he says, reminiscing about his studio in an old South Boston school basement. "I'd build up a body of work, and in the fifth month I'd figure out how to put up a show."

After mounting exhibitions at the studio and building a reputation locally, Battle landed his first one-man show with Helen Schlein Gallery. The respected dealer took to his found-object assemblages, each an atavistic, abstracted representation of something real—a style Battle continues to explore—and the work was reasonably well received. But youth and naiveté often get in the way of a good thing.

"I didn't know how any of it worked...I wasn't there," Battle says, admitting that he moved to New York City believing he'd "conquered Boston" even before his first solo



BATTLE AND RANKLIN PAUCAR WORK ON THE SAG HARBOR CINEMA SIGN

show opened at the gallery. He had one more show with Schlein the following year, but Battle was now getting requests for more traditional metalwork, and the artistic path slowly gave way to that of a dedicated tradesman.

From his very first major commission—creating a pair of decorative iron gates at NYC's Hispanic Society of America museum—for which he was wholly unprepared, Battle's talent and good luck helped him build a thriving business, though it took time for him to fully commit. After moving to the Hamptons year round in 1985, he taught at the Hampton Day School and did metalwork on the side for seven years. "It wasn't until I quit the Day School and went all-in in '93 that things really started happening," Battle says.

Today, the fruits of his labors, along with those of his assistant of 19 years, Franklin Paucar, can be found throughout the East End, including public restoration projects such as Sag Harbor's Civil War monument, the once rusted and decayed Mashashimuet Park arch and, most recently (with Chris Denon of Twin Forks Moving), Sag Harbor Cinema's iconic neon sign, which was destroyed in the devastating 2016 fire.

Battle never really advertised. He grew his business, picking up repairs, antique restoration, fabricating, forging and much more, through good quality workmanship and word of mouth. "I tried to hold to a high standard," he says, pointing out that he's never cut corners and always stays focused on the details. "You build name recognition," Battle adds, noting that he enjoys his work and the problem solving that constantly challenges him and forces him to remain on his toes. "I've had an amazing 34 years," he says.

With so much success behind him, moving back to sculpture is a new adventure, but Battle stands ready to face it. "I started as a sculptor and moved to craftsmanship to make a living and raise my kids. Now I'm coming back to it," he explains. "My art needed craft," Battle continues. "Now I'm sort of barreling into the crosshairs, saying, 'OK, John, it's time to put the craft back into your art." — Oliver Peterson

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Here are five ways to figure out if your lawyer is simply terrible, even if you aren't a lawyer with the know-how to evaluate legal work.

THEY CAN'T EXPLAIN THE WHY

So many attorneys are on autopilot. These lawyers rely on how they were taught to do a task and they have no idea why they are doing it that way. They only know how to regurgitate the process. They say things like, "this is the way I like to do it" or "I've been doing this for 30 years this way" or "this is the way it's done," while insisting that they can't be questioned—such nonsense. These attorneys aren't strategists. They don't see the big picture of their dient's goals. They just perform tasks, but have no idea how to shift from their task when a new issue emerges. These people freak out whenever anything comes up. They don't get adrenalin; they are filled with anxiety. These attorneys are plain and simple memorizers with no ability to use deductive reasoning. They aren't professionals; instead, they are computers from the 1990s and just like the '90s, they are now obsolete. Clients need an attorney that is agile, who can shift on a dime and can explain the why. Always be brave to ask your attorney why and if you don't like the answer, fire them.

NO CHARISMA

Lawyers need charm, swagger and a million-dollar smile. After all, isn't a lawyer supposed to be the best representation of the client's vision of themselves? Don't you find so many lawyers to be boring, dull and contrarian? Is that a reflection of you? If you don't like your lawyer on a personal basis, how will any other professional like them throughout your entire representation? If no one likes them, how can they get anything done for you? Lawyers should know how to walk on water because their job is to pull a rabbit out of a hat. If your case can win itself, why do you need a lawyer in the first place? If talking to your lawyer is like watching paint dry, fire them.



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HOW TO KNOW IF YOUR LAWYER IS TERRIBLE

MISSING COST/BENEFIT ANALYSIS FOR DECISION MAKING

My mother taught me that just because you can doesn't mean you should. When it comes to lawyering, "can" is a legal question, while "should" is a cost-effectiveness question. Terrible lawyers are tone deaf; rarely listening to what their client is really asking. When it comes to the "should," they only know how to linearly answer the "can." Even worse, if they do answer the "should," they impose their own personal values and budget on their clients without realizing that different clients have different circumstances and therefore have different "should" answers. If your attorney doesn't answer your legal questions through a two-part process of first an answer to the legal viability, and then with an answer to the cost-effectiveness of proceeding with factors tailored to your circumstance, fire them.

NO CONVICTION FOR THEIR POSITION

Ninety-three percent of a negotiation is how you say it, not what you say. Then wouldn't your attorney believing in what they are saying be 93% of everything? Too many lawyers don't realize that their first job is to be an actor. They need to act like someone who believes that you are right even if you are wrong. Yes, they should tell you the cost / benefit analysis of proceeding with your position first, but once you, the client, determines how you'd like to proceed, the attorney better get on board fast. In fact, getting on board fast is simply not good enough. Instead, your attorney needs to be the captain of your ship, willing to brave the high seas, while steering your case to Victory Island. If your attorney is not 100% confident that you are right, even when you are wrong, fire them.

THEY ARE SLOPPY

A picture is worth a thousand words. If your attorney's office is sloppy, so are they. Even if your attorney's office is organized, it has to be paperless. If they have stacks of papers everywhere, they are wasting their time billing you while they could just be accessing your file on a computer. Beyond files, if their shirt isn't pressed, their shoes aren't shined, and their hair isn't combed, you can be assured that their document formatting is terrible, their articulation of the issues is rambling and their satisfaction of deadlines is nonexistent. Be superficial and if your attorney doesn't look like a million bucks, fire them.

In New York State, you are the boss. You can easily fire your attorney and hire a new one. If you paid your attorney through a contingency, it's up to your new attorney to address the allocation of the fee with the outgoing attorney; it's not your problem. On a flat fee invoice, if the job is incomplete, you can request a partial refund and use it to retain your new attorney. On an hourly bill, once you stop requesting services, the bill is over; it's that simple.

In summary, you are entitled to an attorney who can explain the why to you, who has charisma, who understands the cost-benefit analysis, who believes in your case and looks like a million bucks. If that isn't your attorney, it's time for new counsel.





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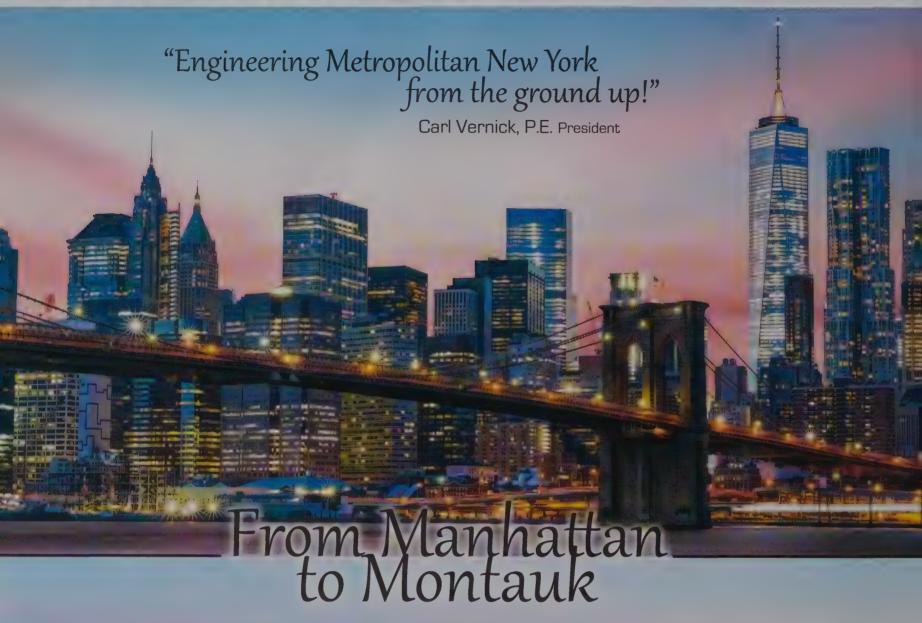
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MY HAMPTONS

HELEN HARRISON

Museum Director Art Critic Mystery Author

Helen Harrison, the director of the Pollock-Krasner House and Study Center in Springs, has had a long and interesting career in the art and museum world. She's also recently taken to writing fiction: her mystery novel *An Accidental Corpse*, published last year by Dunemere Press, just recently won the 2019 Benjamin Franklin Gold Award in the Fiction: Mystery & Suspense category. She lives with her husband, painter Roy Nicholson, in Sag Harbor.

How long have you been coming to the Hamptons?
Forty-two years! First time I came out was in 1977.

Did you come out for a weekend?

No, I came out for my new job! I was a curator at the Parrish. I'm

from New York City originally and I started out as a sculptor. I went to undergraduate school at Adelphi, and then I went to the Brooklyn Museum Art School and Hornsey College of Art in London. When my husband and I came back to America, I went to graduate school in Cleveland to study art history, and then I went into the museum field. My first museum job was at the Parrish.

I was only at the Parrish for a couple of years. Then I did a guest curatorship at the Queens Museum working on a big. comprehensive exhibition on the 1939 World's Fair. In 1982 I was hired by Guild Hall to be the curator there. I was there for eight years and then in 1990, I came to the Pollock-Krasner House.

So did you ever meet Lee Krasner?

I did, yes. I worked for the *New York Times* as the art critic for the Long Island section. I didn't know Lee well but I did know her slightly. I would occasionally have to talk to her about an exhibition she was in or about some feature article I was writing.

And you just came out with a novel, An Accidental Corpse.

My second novel, actually. The first, I had self-published. Dunemere Books brought out the second one and is publishing the first as a prequel. The first one is set in Greenwich Village in 1943, while the second one is set in East Hampton in 1956. It is about the art world out here and it is a retelling of Jackson Pollock's fatal car crash.

I am working on another book, which is set in New York City at the Art Students League in 1967. The way I write fiction is I integrate fictional characters with real people, so the people who are students there are fictional, but some of the teachers and the administrators were real people.

If you were going to have anybody in your Hamptons dinner party, alive or dead, who would you invite?

I would definitely not invite Jackson Pollock.

Maybe too much the life of the party.

Yes. Knowing what I know, he would not be on my guest list. I would certainly invite Alfonso Ossorio. He was an amazing person, who was so knowledgeable and so, so cosmopolitan that he would be the ideal dinner guest. He could talk on any topic and he was a world class gossip. I would love to sit down in a room with him and Lee. Over drinks. Those two would be enough. I would just be a fly on the wall.

--- Laura Eule

1. Helen's retelling of Pollock's crash is winning awards 2. Lee Krasner: fabulous dinner guest 3. Make sure to visit the amazing Pollock-Krasner House



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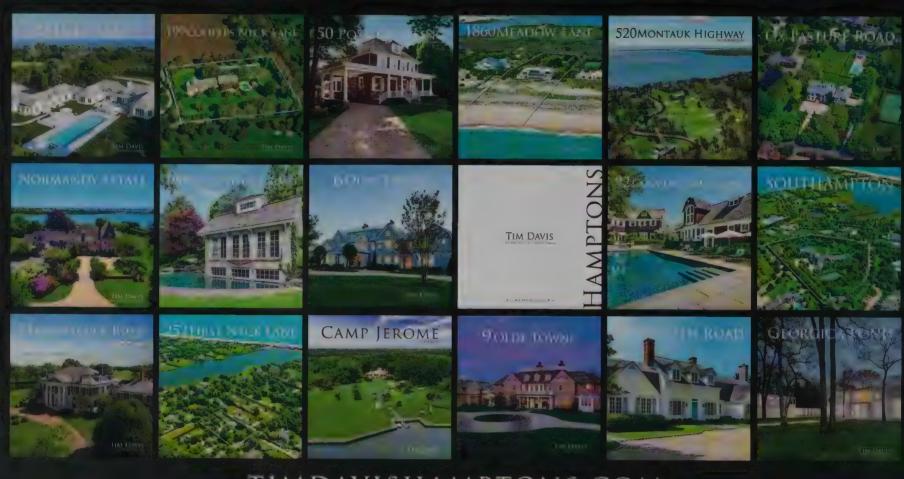
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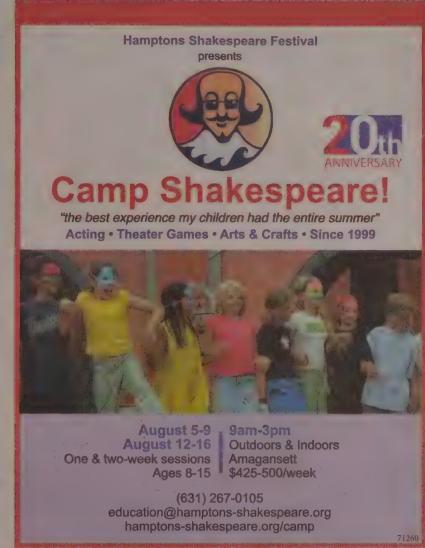
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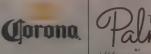
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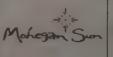
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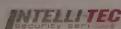








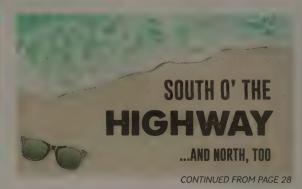








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into her Washington, D.C. home for a recent feature story. Said the former Secretary of State of her first visit to the 5,500-square-foot Neo-Georgian house, "It was an emotional reaction. When I was elected to the Senate in 2000, I knew that I needed a place to live while we were in session during the year. So I began looking. And, I had an *experience* in this house, which was just emotional."



ITMMY FALLON

Jimmy Fallon,
Sagaponack resident
and Tonight Show host,
joined Hamilton's LinManuel Miranda
for dinner at the 1770
House in East Hampton
last week. The friends
dined with their wives,
Nancy Juvonen and
Vanessa Nadal.

The Surf Lodge hosted a launch party for The Boho Manifesto, a new book by Julia Chaplin, last week. Cynthia Rowley, Waris Ahluwalia, RJ King, Cindy Yan, Melissa Cuc and more stopped by the Montauk hotspot to celebrate. The event featured performances by Caroline Vreeland and Matt and Kim.



Luann de Lesseps, Hamptons resident and Real Housewives of New York City star, released a single last week. "Feelin' Jovani" is a dance track with spoken-word singing, and refers to a fashion house often discussed on the Bravo series. Another video features Shelter Island's Andy Cohen, Real Housewives of Atlanta star Cynthia Bailey and Real Housewives of Beverly Hills star Lisa Rinna.

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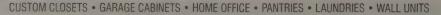
In other reality-TV news, Summer House, the Bravo show that follows young professionals sharing an East End rental, has been renewed for a fourth season. The series stars Kyle Cooke, Lindsay Hubbard, Amanda Batula, Danielle Olivera and more. It will film across the South Fork this summer.

0

Sag Harbor yogis Rodney Yee and Colleen Saidman will be honored at Fighting Chance's 18th annual Summer Gala this Saturday, June 22. The event, held at the historic Wesnofske family barn in Bridgehampton, benefits the health organization's East End location. Tickets are \$400.

Read more South O' the Highway daily at DansPapers.com.



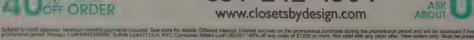




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Florence Fabricant: A Food Writer's Life

BY LEE MEYER

Florence Fabricant is a storied food writer, having begun her career writing for the East Hampton Star before moving on to a highly successful, ongoing run at the New York Times. Her Hamptons connections go all the way back to her childhood, exploring the beach with friends and family.

Fabricant's Hamptons heritage is what has helped drive her love of food and success, and she has been a true East Ender since she was a young girl. "I've been coming to this area since I was 12 years old," Fabricant says, noting that the beach is what kept her coming back. "One of my close school friends had a house on Gin Lane in Southampton, so I would visit her there and then my parents, in high school, rented in Westhampton and then when I got married my husband had been going to Fire Island and I wasn't interested in Fire Island, felt it was too limited, so we started coming out to Westhampton and really started exploring the area. We realized we didn't like Westhampton that much, and visited friends in Water Mill and friends in East Hampton and wound up in Wainscott and rented for a few years then built a house which we occupied for 10-12 years and then sold because we outgrew it. We've been where we are now ever since, which has been since 1977.

Fabricant's food writing career began, surprisingly, out of frustration. After her kids were old enough to go to school full-time, Fabricant wanted to go back to work, but rather than return to her previous work in marketing and advertising research, found a different calling. "I started at the East Hampton Star mainly out of frustration, because I knew whose house had a card table set out front where you could buy great tomatoes and I knew enough to go to the Green Thumb-and in those days it took 10 minutes, not an hour. I knew that Mrs. [Sharon] Bistrian sold her corn near the firehouse. To go into the A&P and see people buying these pale, hard tomatoes in their plastic package in the middle of summer or balls of iceberg lettuce infuriated me!" she says. "And I grew up in a family where my mother was a good cook. My parents were foodies back in those days. They went to all the new restaurants, so food has always been something I did and was interested in. I lived in Europe and that was part of it, too, and I decided that somebody's got to wake these people up, so I wrote a column about in the Star.

From the Star, Fabricant began writing pieces for The New York Times. "I started doing pieces for their Long Island section and it gradually became more regular and then, after a few years, I started doing pieces for living and travel and so on and it became kind of set in stone," she says. "I've always been sort of on the newsbeat when it came to food. I started doing the restaurant column because one of the top editors, Warren Hoge, said that I have a nose for news and would I do a restaurant column." In writing for the New York Times and being a lifelong Hamptonite, Fabricant has seen the East End food scene evolve and grow. "You turn the clock back, and I mean way back, there was always a restaurant scene here," Fabricant says. "In the days when French restaurants in Manhattan would close for a month or two in summer, which



You turn the clock back,

and I mean way back, there

was always a restaurant

scene here.

was what their practice was in Europe—and why not do it here?—you had top French chefs coming out here and cooking. There was always a food angle here. Over the years, just as the area has attracted writers and artists, it's attracted the food world, as well. In terms of restaurants, it's a very tough business." Particularly out here, I don't care if you're talking about Southampton or

Sag Harbor, wherever—you're talking about four months and mainly on weekends. The difficulty of getting help, housing help...at one time it was really tough to get ingredients. It's not as difficult now because there's such

demand. I think restaurateurs increasingly have seen their audience moves out here and so they follow. I mean, look at all the popups. You never had that before...And when I hear people say that such-and-such restaurant is too expensive for out here, you say to them, 'do you realize how much more it costs to do a restaurant out here? A lot of restaurants house their help!' and you get those that realize, like the whole Nick & Toni's group, that multiplying their presence helps the bottom line. And they've done it extremely effectively."

Fabricant also notes that celebrity chef culture has been successful out here. "You have a lot of Katie Lees moving out here for the summer in the same way you would have a movie star," she says. "It's a great place. I think their friends and acquaintances and contacts and publicists are out here, so why not?" But Fabricant also points out that the local professional are just as significant.

"I think it's nice that you've got celebrity chefs, but at the same time there is a lot of homegrown talent."

In the future, Fabricant hopes to see more diversity in the East End restaurant industry. "I think what

they've done with Coche Comedor [in Amagansett] is commendable," she says. "They seem to have caught on. I think that in the future, fingers crossed, more of that diversity will continue." And, Fabricant implores, "Buy local!"

Florence Fabricant will be honored at Dan's Chefs of the Hamptons on Saturday, June 29 at Topping Rose House. Tickets are highly limited and a portion of proceeds support Guild Hall. Visit DansTasteofSummer.com.



FEDS INVESTIGATE DAN'S PAPERS

When a distinguished-looking gentleman arrived at the Bridgehampton office of Dan's Papers and announced he was from the Federal Communications Commission (FCC), uh-ohs could be heard all over the building.

Yes, some of the stories in the summer issues have been somewhat zany or avant-garde, to say the least. But sending in the Feds? A hush fell over the coffee-break room where most employees happened to be.

He was here, he explained, to investigate an invention described first in a July I7 Dan's Papers and later reprinted from Dan's Papers in The New York Times.

The HARD ROCK SCANNER JAMMER

was described as "An electronic unit the size of a cigarette lighter. Guaranteed to cause static on any radio operating within IOO feet. Good on the beach, in the marina, or at home. Can be operated from within a handbag or from inside a pocket.

A concerned citizen reported this "invention" to the FCC, perhaps afraid his or her flow of easy-listening music might be interrupted some sunny summer day. "Can they do this to me?" he or she must have wondered.

Upon checking, the FCC did indeed discover that their agency had not approved such a gadget. A G-man was dispatched and came complete with drawings and publication in hand. He

stayed about ten minutes.

The alleged invention was a fabrication, Carol, the Office Manager, claimed, rummaging through back issues for proof that Dan's Papers sometimes mixes fact with fiction. And after a few examples were pointed out, he believed it. He left in better humor than when he arrived.

The HARD ROCK SCANNER JAMMER, neutralizing the noise of those loud radios at the beach, is just a good idea whose time has not come. Yet.

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HONORING the ARTIST

This Week's Cover Artist: Denise Franzino

There are infinite scenes to be painted everywhere you look," says this week's cover artist, Denise Franzino. The Huntington-based artist loves working with nature, at specific times of day. "I always paint in the early morning light or late afternoon."

WHAT WAS THE INSPIRATION FOR THIS PIECE?

My inspiration for this painting was the beautiful, natural pose this little girl took. I was in the throws of a photo shoot, taking pictures of her with her two older sisters at a beach on the north shore of Long Island. I knew as soon as I clicked the shutter, this picture was going to make for a beautiful painting. I loved the way the afternoon light was illuminating her beautiful face and white dress. The reflection in the water created an interesting, abstract pattern and her expression of wonderment is timeless. When I take pictures for my Informal portraits, I focus on each individual as well as getting them in a group, interacting. I take over 250 pictures, which the client gets to keep, as well. I never worry about getting that one perfect shot because I can take a child from one picture and a child from another, thus creating a composite painting, so to speak.

I also drew inspiration from one of my favorite painters from the turn of the 20th century, Frank Benson. His beautiful paintings of his daughters in their white dresses against the cerulean blue, sunlit sky have stood the test of time. In my portraits I endeavor to try and capture that moment in time. The fleeting innocence of childhood to be captured forever on canvas.

HOW DID YOU GET STARTED IN

I've always been interested in art from a very early age. From the time I was a little girl, I can remember

always having a crayon or pencil in my hand. Mickey Mouse and his friends were my constant companions. I practiced drawing them so much I eventually could create them from memory. I continued with my love for art through junior high and high school. I graduated with honors from The Rhode Island School of Design with a BFA in Illustration. After graduating from RISD, I was an illustrator for the New York Times, Doubleday Books, Harlequin Books, Avon Books and many other publishing companies. It was a very unfulfilling time in my life. I didn't enjoy illustrating, plus I didn't get the necessary background at school in painting and color theory so I was limited to black and white work. I tried reading books and copying artists I admired but frustration with my lack of skill



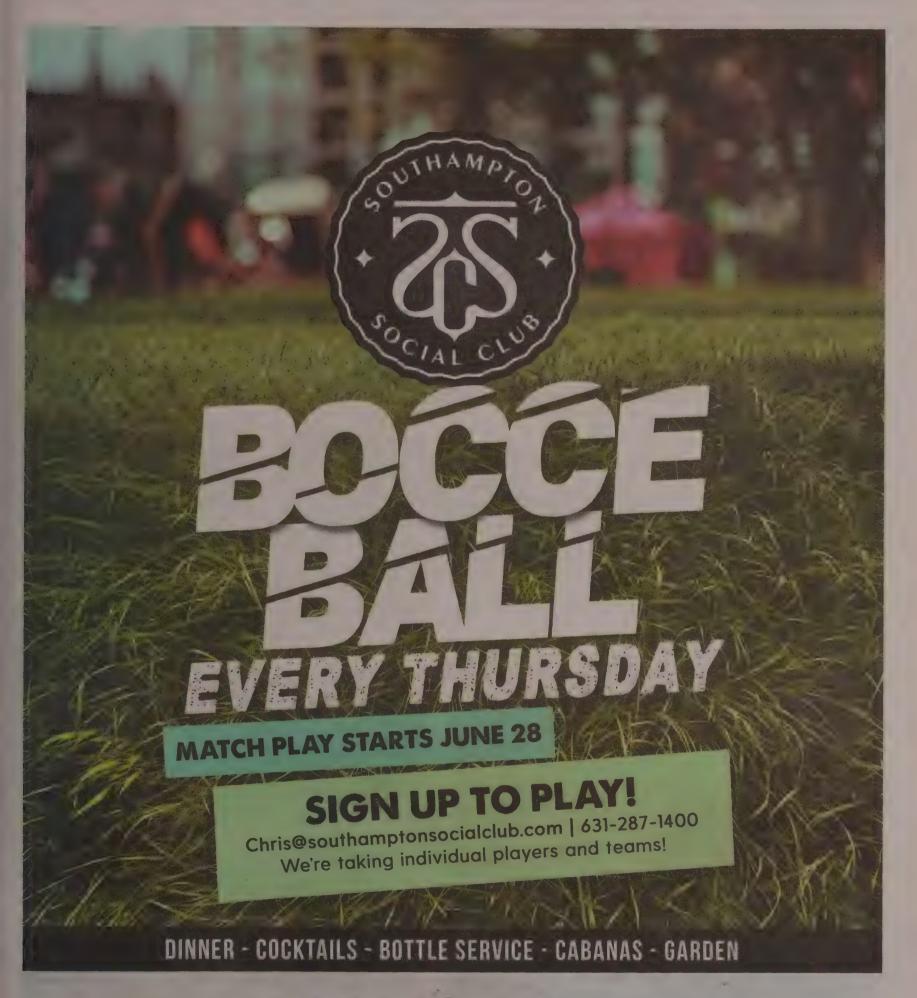
set was a huge roadblock. Around 3 years after graduating college, I saw an ad that a teacher was running in the paper and decided to give him a call. I remember walking into his studio and felt as though I was transported back in time to the Renaissance Era. The drawings and paintings that lined the walls of his studio were magnificent. Only in museums had I seen such work. At that moment I said to myself, I don't care how long it takes, this is what I aspire to create. I took classes with

John Frederick Murray for several years. I can honestly say, Mr. Murray changed the course of my life. Under Mr. Murray's tutelage, I had extensive training in the classical and traditional style of drawing and painting from the model. We also painted and drew from casts and focused on how clothing drapes over the human form. Design and Composition were also diligently studied. I owe the success I've achieved in my 20 plus years of being a professional portrait artist to the love and support of my parents and to Mr. Murray's unsurpassed knowledge, patience and guidance.

Read the full version of this interview on DansPapers.com. For more on Denise Franzino, visit denisefranzino.com.

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Arts & Entertainment



Director Jack O'Brien Finds His "Safe Space" at Bay Street

A cclaimed Director Jack O'Brien has lived and breathed theater for over five decades. At 80 years old, he holds three Tony Awards, four Drama Desk Awards and has been inducted into the Theater Hall of Fame. He's currently directing the world-premiere of Safe Space at Bay Street Theater, an intensely relevant and insightful play written by Alan Fox and starring Mercedes Ruehl, Sasha Diamond and Rodney Richardson.

While working at Julliard's American Opera Center in the late 1970s, O'Brien was given a once-in-a-lifetime opportunity to put his name on the map. The Houston Grand Opera was working on the first-ever uncut version of *Porgy and Bess* and was determined to get Harold Prince to direct it. Unfortunately, Prince was otherwise engaged, so John DeMain, Houston's Music Director, recommended his still-green friend O'Brien for the job. The play was a massive success, earning Tony and Drama Desk nominations in 1977, and officially launching O'Brien's career.

From 1981 to 2007, O'Brien directed many award-winning productions—including *The Invention of Love, Hairspray, Henry IV* and *The Coast of Utopia*—and served as Artistic Director for San Diego's Old Globe Theatre, which earned the Regional Theatre Tony Award in 1983. He continued to direct Broadway plays and musicals nearly every year, most recently Arthur Miller's *All My Sons*, which opened in April 2019. "I've sort of outlived my due date by several decades, and they're still hiring me," he jokes. "I'm as astonished as anybody!"

While O'Brien is certainly proud of his long list of Broadway hits leading to his 2007 induction into the Theater Hall of Fame, he remains incredibly humble



DIRECTOR JACK O'BRIEN

when discussing the honor. "It's a sort of asterisk that when your name goes on the wall of a building, it means that somebody else finds your contribution worthy of note," he says. "When you look at the other people on the wall, they are then considered your peers, and there are people there that I blush to consider peers of mine. But I'm very proud that I've done enough work in New York to qualify for that singular award."

O'Brien is hard at work on Bay Street Theater's production of Safe Space, and he couldn't be more

excited about the piece. "It's just extraordinary! This very young playwright has taken on an extremely dangerous assignment," he says describing the political and racial issues discussed in the play. "I don't know anybody [else] writing about the climate that exists in universities and colleges today."

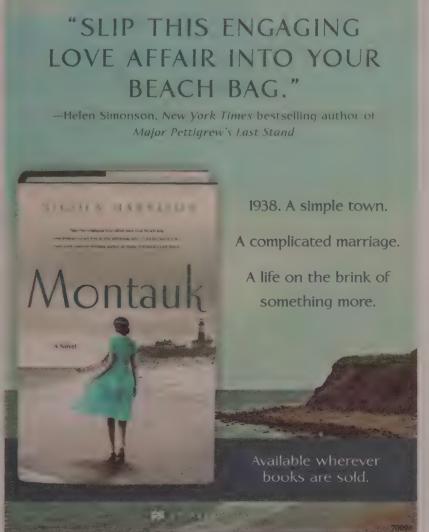
The story is set at an elite university where a well-loved African-American professor is facing accusations of racism from an Asian student. The play explores political correctness, ethics and identity politics as the Jewish head of the school chooses how to best settle the dicey situation. "I want [the audience] to be a little terrified at the questions that are being asked and the consequences of those questions, because these are things that we don't comfortably face," O'Brien admits. "I'm trying to open intellectual veins, as it were, and I want the play to speak for itself, because I think it's wise and witty and articulate."

Ultimately, O'Brien doesn't know how the audience will react to the play, as is the case with all world premieres, but he thoroughly enjoys the suspense leading up to opening night on Saturday, June 29. "[Directing a premiere play] is the scariest and ultimately the most rewarding thing you can do in the theater," he remarks. Given Bay Street's long track record of rave productions and the theater's last triumphant world premiere, *The Prompter*, *Safe Space* is likely to be yet another can't-miss summer hit.

BY DAVID TAYLOR

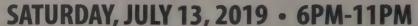
Previews for Safe Space run June 25–28 at Bay Street Theater (1 Bay Street, Sag Harbor), and the show runs through July 21. Visit baystreet.org or call 631-725-9500 for tickets.





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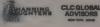












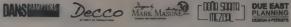












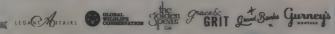






































































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Arts & Entertainment

Sandra K Enters a New Chapter with "Exit Strategy"

A self-described Jewish girl from Queens, Sandy Roth Schoenbart (stage name Sandra K) has spent the better part of three decades raising two children and selling her wares on QVC, in Manhattan's Garment Center and around the world. Though she always envisioned herself performing on a grand stage and even attended the American Academy of Dramatic Arts, Schoenbart put that dream on hold to focus on providing for her family until they were old enough to fly on their own. When that day came, she was faced with a major life decision. "I said to myself, 'What do I want to do for the next 30 years?'" she remembers. "I really want to act! I want to perform! I want to do what I've always wanted to do."

With that realization, Schoenbart turned the page to the next chapter of her life and began seeking East End theaters at which to hone her acting ability. She stumbled upon a brochure for Bay Street Theater's first-ever adult acting class, Everybody Can Act!, taught by the theater's new Director of Education and Community Outreach Allen O'Reilly.

Before the class even began, O'Reilly knew Schoenbart was something special. "It started with her registration—even through email this personality emerged, and I thought Sandy was going to be a lot of fun to deal with," O'Reilly says. "Her enthusiasm was palpable." Throughout the eight-week course, Schoenbart proved to be an exemplary acting student, one O'Reilly took special note of. "We clicked immediately, and in those first couple of classes I sensed her dedication." he says.

For Schoenbart's final monologue, O'Reilly cast her as Dr. Gorgeous—a suburban, Jewish housewife/talk show host—from Wendy Wasserstein's *The Sisters Rosensweig*. "It was a bold choice, but it clicked



SANDY ROTH SCHOENBART AND ALLEN O'REILLY

for her," he says. Her daughter wisely recorded the performance, and if she hadn't, the story might've ended there. "I don't know if she did it for [a demo reel] or she just did it to share it with other people that might not have been able to come and attend the evening," Schoenbart says of her daughter.

Schoenbart submitted the video to Southampton Cultural Center (SCC), and the very next day, she got a call from Executive Director Kirsten Lonnie, asking her to select a date for her first show. "That's not the way it's supposed to happen!" O'Reilly exclaims. "But to Sandy's great credit, yes, this opportunity occurred with Southampton Cultural Center, but what's been extremely impressive to me through the rehearsal process is Sandy's aptitude for this." Schoenbart quickly recruited O'Reilly to direct the show, and production began. The transition from a

student-teacher to an actor-director relationship was smooth, though O'Reilly's expectations of her increased greatly with their newfound roles. "Teaching is nurturing, empowering and trying to help the student reach their expectations, whatever they may be...but directing is another thing," he explains. "There is a professional expectation and payoff to our work...I think it's fair to say that I'm tough on Sandy, because I know what she can do."

The one-woman show, titled Exit Strategy: An Evening with Sandra K, features Schoenbart performing five monologues covering a wide range of themes and emotions, a comedic opening about her journey to the stage and bit of dancing. "We have a very heavy piece, In a Word by Craig Pospisil, that I love," she explains. "I get to dig deep and let out a lot of serious emotions. It's a total distance from Dr. Gorgeous; it's two extremes." She'll be reprising her role of Dr. Gorgeous in two scenes from The Sisters Rosensweig, and she'll round out the show with monologues from Neil LaBute's All the Ways to Say I Love You and Donald Margulies's I Don't Know What I'm Doing. "I think this show definitely portrays a lot of my different personas and a lot of the emotion that I carry." she says.

Working on the show together has been a whirlwind for Schoenbart and O'Reilly, but it's allowed them to forge a special bond that most students don't have with their former teachers. "It could've just been professional, but we've developed a great friendship," O'Reilly beams.

BY DAVID TAVIO

See Exit Strategy at SCC on Saturday, June 29, at 7 p.m. Visit scc-arts.org for tickets.







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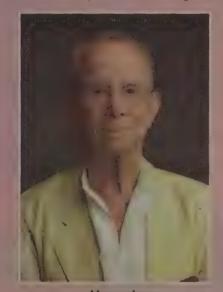


VINEYARD

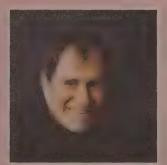
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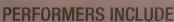


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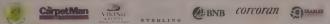














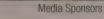


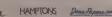












Food & Drink

(71)

Taylor Knapp Talks Tomatoes, Spilled Soup and More

Chef/owner Taylor Knapp of Peconic Escargot has a wry sense of humor that comes across in his very honest answers to some interesting questions. Knapp will be on hand at Dan's Chefs of the North Fork and Taste of Two Forks.

First word (or words) that comes to mind when you hear "Taste of Summer."

Tomatoes!

What's your favorite dish to prepare, and do you enjoy eating it as much as preparing it?

Not sure if I have a favorite dish. I suppose anything utilizing Crescent Duck. This winter we served them whole, after brining in seawater, smoking over cherry wood, and glazing with honey and wine. So good. I haven't tired of eating it yet!

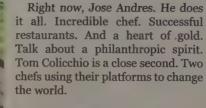
What is the best piece of advice you've ever been given?

Keep your head on a swivel.

Share your funniest/most unforgettable/oddest kitchen incident.

A cook tripped up the stairs with many gallons of butternut squash soup. Sorry, Alan.

Who do you most admire in the food/wine world and why?



What is going to be the "next big thing" on the East End food scene?

Hoping we start to see more ethnic restaurants make a splash. Less marinated steaks and chowder would be great...

What are your hobbies/ passions/interests outside the

world of food, wine and work?

Well, snail farming...My wife and I started beekeeping this year and it's been a blast.

What's the oddest request you've ever received from a diner?

Celery allergy? That was a new one. They're probably reading this and now very offended.

What talent would you most like to have?

Playing a musical instrument. Working on picking up the bagpipe.

What's your comfort food and why?

Chicken and dumplings. One of the first dishes I learned to cook!

What is the most memorable thing you've ever tasted?

Ever? Wow. Maybe a very ripe wild persimmon just picked off the tree. Maybe a taco.

What do you consider your greatest achievement?

Peconic Escargot.

What's a unique kitchen ritual you practice?

I used to play Peter Gabriel's "Sledgehammer" before service each night.

What is your go-to karaoke song?

Anything from the '80s. "You Spin Me Round" from Dead or Alive is a consistent go-to.

It's your last weekend on earth—what's the menu?

Anything from Blue Ribbon Brasserie in NYC. I'm not cooking. Or maybe just a well roasted pig and a tropical cocktail.

We just handed you a glass of bubbly. Now please make a toast to summer on the East End.

Cheers to the East End! Don't let the traffic get you down.

For more on Peconic Escargot, visit peconicescargot.com. For tickets and more information on all Dan's Taste of Summer events, visit DansTasteofSummer.com.







Food & Drink

Bourdain, Bruce, BBQ: Ash Fulk Talks Summer

Hill Country Barbecue Market's Director of Culinary Operations Ash Fulk is self-taught. Fulk says, "I was born in California and raised a southerner!"

First word (or words) that comes to mind when you hear "Taste of Summer."

Seaside.

You can invite three people, living or dead, to your dinner party. Who are they, and what would that meal be?

Anthony Bourdain, Lenny Bruce, Michelle Obama.

What's your favorite dish to prepare, and do you enjoy eating it as much as preparing it? Smoked brisket, of course!

What is the best piece of advice you've ever been given?

The good enough is the enemy of the best possible.

Who do you most admire in the food/wine world and why?

I think Sean Brock is cooking some amazing food and creating a great kitchen culture.

What is going to be the "next big thing" on the East End food scene?

Hopefully barbecue!

What are your hobbies/passions/interests outside the world of food, wine and work?

I like to go to theater?

Tell us a secret...



When I was in high school, I came home from a party, and was puking in the bathroom. I told my mom that it was because of eating too many peanut M&Ms... it was not M&Ms.

What's the oddest request you've ever received from a diner?

Three-egg omelet, one yolk...classic.

What's the ultimate cocktail? Old fashioned.

What talent would you most like to have? Singing.

What's your comfort food and why?

Rice, fried egg, soy sauce. Not sure but it brings me joy.

What recent travels have you taken that have inspired you?

New Orleans.

What is the most memorable thing you've ever tasted?

A poached leek wrapped around an eggplant mousse at La Bernardin.

What do you consider your greatest achievement?

Being People's Choice at Dan's GrillHampton year one!

What's a unique kitchen ritual you practice?

I fold five towels before every line shift. I can't really start cooking until I do this.

If you were not in the food or wine business, what would you be doing?

Rock star.

It's your last weekend on earth—what's the menu?

Grilled food outdoors by the sea, surrounded by friends and puppies.

We just handed you a glass of bubbly. Now please make a toast to summer on the East End.

Cheers to the world we hope for and the world we live in!

For more information on Hill Country Barbecue Market, visit hillcountry.com. For tickets and more information on all Dan's Taste of Summer events, visit DansTasteofSummer.com.

Tevrance Brennan Raises a Gin Martini to the Hamptons

Chef Terrance Brennan of Brennan Group Hospitality will be at Dan's Chefs of the Hamptons on Saturday, June 29 at Topping Rose House. Brennan, an award-winning chef and restaurateur, has opened many restaurants throughout the New York area.

First word (or words) that comes to mind when you hear "Taste of Summer"

Farms.



What's your favorite dish to prepare, and do you enjoy eating it as much as preparing it?

The dish I am preparing at the moment, and yes, I love to eat it, as well!

Who do you most admire in the food/wine world and why?

All the artisans, farmers, fishermen and purveyors who provide me with extraordinary products.

What is going to be the "next big thing" on the East End food scene?

Seafood!

What are your hobbies/passions/ interests outside the world of food, wine and work?

Skiing, tennis, self-development, health.

What's the ultimate cocktail? Gin martini with a twist.

What talent would you most like to

To be able to play the guitar.

What's your comfort food and why? Pizza—love it.

What do you consider your greatest achievement?



My children.

What's a unique kitchen ritual you practice?

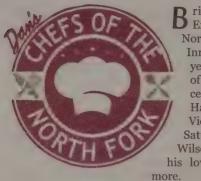
Mise en place, clean and organize first.

What has surprised you the most about working in the East End culinary scene? Hard-to-get staff, housing crisis.

For more on Brennan Group Hospitality, visit terrancebrennan.com. For tickets and more information on Dan's Taste of Summer, visit DansTasteofSummer.com.

Food & Drink

North Fork "Beach Boy" Brian Wilson's Family Dinner



B rian Wilson,
Executive Chef at
North Fork Table &
Inn, will attend this
year's Dan's Chefs
of the North Fork
celebration at the
Halyard at Sound
View Greenport on
Saturday, July 13.
Wilson talks family,
his love of cars and
ore.

First word (or words) that comes to mind when you hear "Taste of Summer."

Sliced tomatoes, just-shucked corn, and family dinners outside on the deck. Growing up, my mother had a big garden in the back of our yard, so those words bring me back to my childhood. That, not to mention the taste of bug spray from spraying too much around my head before working in the garden!

You can invite three people, living or dead, to your dinner party. Who are they, and what would that meal be?

My father, mother and brother. My family, and family dinners, are the inspiration for my love of cooking. For this dinner party, my brother would make cocktails. My dad would make his famous Caesar salad. I'd do a sweet corn soup with crab, and then we'd have my dad's meatloaf with grilled asparagus, along with my mom's Dakota bread. I'd make tiramisu for dessert. Or perhaps even seven-layer mocha cake...

What's your favorite dish to prepare, and do you enjoy eating it as much as preparing it?

Agnolotti. I love the process all the way through, from making the dough and filling, to rolling and stuffing the pasta, and then to the final cooking and saucing. I'm not Italian, but I love making it and, of course, love eating it.

What is the best piece of advice you've ever been given?

"Work with what you've got!" When I was a new line cook at my first restaurant, just getting the hang of the line, I was starting to get a bit mouthy and critical of some of the things at the restaurant. With

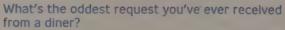
a Trinidadian tone on his sharp words, the head line cook snapped "Homeboy, shut up and work with what you got!" Sometimes we all need to do just that. Whether it's with ingredients, staff, or even pots and pans, we have to find a way to extract the best from what's right in front of us.

Share your funniest/most unforgettable/oddest kitchen incident.

I'd say it's when I didn't realize that the Vitamix was on high gear when I turned it on, and the soup went flying literally everywhere. Having to climb up to get it off the ceiling was pretty unforgettable.

Who do you most admire in the food/wine world and why?

My first chef/owner boss, Joe Hippely at the Warehouse Bistro in Opelika, Alabama. He cooked and plated beautiful food, directed the staff, did all the ordering and maintained all vendor relationships, did all the maintenance and repairs, and kept up with every other aspect of the restaurant. And he was always there to help you with anything you needed. He instilled in me a passion for work that helped me become who I am today.



I was once asked to mince the whole entree up into tiny pieces after it was cooked.

What talent would you most like to have?

I'd love to know how to spray paint graffiti, like the ridiculously big colorful pieces on the sides of buildings, or the ornate signature pieces on the sides of trains. And I want to learn how to surf. I'm a "Beach Boy," after all!

What's your comfort food and why?

Soft scrambled eggs inside a toasted tortilla with melted cheese and hummus. I like the soft eggs next to the buttery crunch of the tortilla with the garlicky hummus. The cheese is just necessary—pepper jack, cheddar, Swiss. It's all good!

What recent travels have you taken that have inspired you?

Years ago, I was in Spain for study abroad. This was well before I was cooking for a living. But I still remember the freshness and uniqueness of each and every tapas dish I ate, the smell of the jamons hanging in the delis, the simple deliciousness of a Spanish tortilla, crispy croquettes, and strong coffee in the morning.

What do you consider your greatest achievement?

I'm honored that I have the opportunity to carry

the torch here at The North Fork Table & Inn and to work with Claudia Fleming.

If you were not in the food or wine business, what would you be doing?

A mechanic. I love working on my car, and especially air-cooled VWs. I have always wanted an auto shop/restaurant. But I don't think working on cars and food at the same time is a good idea...

What has surprised you about working in the East End culinary scene?

The willingness of the local business owners/ farmers/purveyors to work with you, to accommodate you, to get you the things you need, even if it's at the last minute. There's great pride put into producing these local goods, and it shows in the quality.

It's your last weekend on earth—what's the menu?

My mother's French toast.

We just handed you a glass of bubbly. Make a toast to summer on the East End.

"Here's to you, summer. Give us some great fruits and vegetables to eat, some great weather to enjoy, some great friends to be with, and not too many mosquitos please. And keep down the humidity."

For more on North Fork Table & Inn, visit northforktableandinn.com. For more on Dan's Taste of Summer events, visit DansTasteofSummer.com.

Paul Del Favero on Michelin Star and Mom's Spaghetti

arbor Market & Kitchen chef and owner Paul Del Favero is a highly accomplished chef, trained in France. Del Favero earned the first Michelin star awarded in Las Vegas. Meet Del Favero and try his cuisine at Dan's Chefs of the Hamptons on Saturday, June 29.

First word (or words) that comes to mind when you hear "Taste of Summer."

Good eats.

You can invite three people, living or dead, to your dinner party. Who are they, and what would that meal be?

My mom, Picasso and Obama. The meal would be simple fare—grilled fish, roasted veggie and good wine.

What's your favorite dish to prepare, and do



you enjoy eating it as much as preparing it?

Spaghetti and meatballs, my mom's recipe.

What are your hobbies/
passions/interests outside
the world of food, wine and

I love to play golf.

What's the oddest request you've ever received from a diner?

A customer brought in their own food for me to prepare.

What's the ultimate cocktail?

Frozen margarita with cactus pear.

What talent would you most like to have? Being able to sing.

What's your comfort food and why?

Hot dogs from Walter's. It brings back childhood memories.

What is the most memorable thing you've ever tasted?

Dinner with my wife at the Hotel du Cap-Eden-Roc in France.

What do you consider your greatest achievement?

Getting a Michelin star in Las Vegas.

If you were not in the food or wine business, what would you be doing?

Teaching.

For more on Harbor Market & Kitchen, visit harbormarket.com. For tickets and more information on all Dan's Taste of Summer events, visit DansTasteofSummer.com.

DINING OUT GUIDE

DRIDGEHAMPTON & SAG HARBOR

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PIERRE'S

Casual French \$\$\$

Euro-chic but casual French restaurant and bar. Late dinner and bar on weekdays. Open 7 days. Brunch Fri.—Sun., 10 a.m.—5 p.m. 2468 Main Street, Bridgehampton. 631-537-5110, pierresbridgehampton.com

EAST HAMPTON

THE CLUBHOUSE

American \$\$

The Clubhouse, East Hampton's ultimate entertainment destination features a 10-lane bowling alley, 40+game arcade, 18 hole mini golf course, indoor and outdoor dining, bars, lounges and more! American Pub/Bistro Style fare available for any event and extra entertainment every day of the week including karaoke, bands, trivia, leagues, paint nights and more! 631-537-BOWL (2695), ehitclubhouse.com

THE MAIDSTONE

American \$\$\$

The Maidstone Hotel and restaurant offers a boutique hospitality experience with cocktails by the fire, weekend brunches and dinner seven nights a week, all year. The menus are created under the direction of Chef Ian Lowell Lichtenstein. His focus of using locally sourced ingredients and applying his new American cooking make his dishes unique on the East End. Check out their new fall menu and their sunroom. Now taking bookings for holiday parties and other special events. 207 Main Street, East Hampton.

631-324-5006, maidstonehotel.com

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Frederico Azevedo's "Bloom" Explores the East End's Floral Beauty



andscape designer, writer and lecturer Frederico Azevedo is the founder of Unlimited Earth Care, Inc., providing high quality landscape design and maintenance to the Hamptons since 1993. Azevedo recently released his first book, *Bloom: The Luminous Gardens of Frederico Azevedo*, published by Pointed Leaf Press.

WHAT WAS THE INSPIRATION FOR "BLOOM?"

I started writing *Bloom* last year, which was the 25th anniversary of Unlimited Earth Care, so the timing was right. I'm at a point in my career where I have a large body of work that really represents me as a designer, so I wanted to share that, but the book was also an opportunity for me to discuss garden design as an artform.

HOW DID YOU CHOOSE WHICH GARDENS TO SHOWCASE IN THE BOOK?

I'm proud of every project, so the gardens I chose for

the book were more about the eight elements I divided my discussion into: Vista, Bloom, Green, Border, Tree, Stone, Water and More. These are all essential components of my work.

YOU TALK ABOUT HOW YOU "LURE THE EYE THROUGH THE FLOW OF THE DESIGN." CAN YOU ELABORATE ON THIS?

A garden has a narrative, and it's important to space the plot points and provide different moods. I often use flowers as a light, and carefully place gradually diffusing and brightening hues to build suspense. Wielding a large palette of greens is also important for guiding the eye, and the atmosphere of a green garden can be very intense when arranged according to form and hue. It's an impression of the natural, composed with the intentions of a designer.

HOW DO YOU CHOOSE THE RIGHT COLORS FOR YOUR VARIOUS PROJECTS?

It's all about color. I always begin with the site, and sometimes there are preexisting natural elements like a waterfront, or architectural elements like a traditional or modern structure. I explore sustainable, native or well-adapted plants and flowers, and I gradually build up an atmosphere from there. Flowers are the main show, but I design for every season, so I also think about which greens I'm using, and how I'm layering them to create depth or carve out borders. I create a palette for each season that accents the unique features of the landscape.

WHAT DRAWS YOU TO FLOWERS AS A MAJOR DESIGN FEATURE FOR YOUR GARDENS?

Flowers bring light to the garden, and I really use them as a tool in my designs. I can use vibrant blooms to create centerpieces, or softer pastels for a diffused light to soften sharp edges. I'm drawn to their versatility and inherent allure. And of course, flowers invite visitors like bees, butterflies and hummingbirds, important for

LifeStyle

the environment, but also an added beauty. When the flowers are thriving and butterflies are visiting, you know the garden is going to thrive.

Our ecosystems are increasingly fragile, so I cater to the needs of the natural visitors as I construct a design. There's no need to compromise aesthetic and design for the environment. In fact, working sustainably and choosing plants consciously brings forward a unique mood, it feels *almost* real; as if nature had somehow gently cleared a path to the water, or placed a cluster of flowers in perfect view of the house.

WHAT ARE SOME OF YOUR MOST MEMORABLE PROJECTS?

Each project is memorable, it's a small environment that I'm trusting to thrive. I do everything I can for it, but often when I present a finished project it's actually only the beginning. So, even when I've "finished" a garden, visiting for maintenance and watching it grow into my vision for it, that's always memorable.

HOW DOES HAVING GROWN UP IN BRAZIL INSPIRE YOUR WORK?

Brazil has a tradition of landscape design that's associated with grand public spaces and parks, so when I was growing up, I was really inspired by these incredible feats of public beautification that were happening around me. I also had a vegetable garden as a child that I loved. It was the site of my first design experiments, and I was so proud to bring my bounty into the kitchen for my mother to cook with

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I love connecting with artists and other designers when I'm looking for pieces for the store, and I take it very seriously. I often travel internationally to experience their wares in person, and make sure I'm offering a unique selection. I want to offer people access to what's new in sustainable and creative garden

accessories, and there are new materials being developed every year. I discuss this in the last chapter of my book, More. Choosing accessories is the last step in the design process, and it's fun because it's a chance for me to continue collaborating with my clients, who often become my friends.

WHAT DO YOU LOVE ABOUT LIVING AND WORKING IN THE HAMPTONS?

The Hamptons is an amazing place to live, and as a garden designer it means I'll never get bored. There is such a wide range of diverse environments for me to create in: the shore, the woods, farmland—it's a challenge every time to work with such beautiful and sensitive landscapes that shift through every season. I love it.

WHAT ADVICE DO YOU HAVE FOR THOSE LOOKING TO BEAUTIFY THEIR GARDEN?

My advice is to choose plants that are native or well-adapted to your area, not only is it better for the environment because they require less maintenance, but they're really going to thrive. If you're putting a garden together yourself, keep it simple and sustainable—finding the right garden accessory and planters can add interest and make things easier for you. Come into Unlimited Earth Care's garden concept store in Bridgehampton and talk to me.

BY LEF MEYER

Meet Frederico Azevedo and get a signed copy of Bloom: The Luminous Gardens of Frederico Azevedo on Saturday, June 22 at Unlimited Earth Care, 2249 Scuttle Hole Road, Bridgehampton from 4:30–7:30 p.m. Visit unlimitedearthcare.com for more information.



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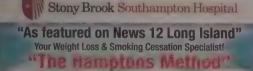
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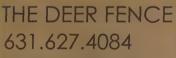
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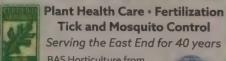
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Dan's Classifieds and **Service Directory**

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5

Hamptons Confidential: Builder Joseph Scalia

There can't be many New Jersey doctors whose hobby is building houses in the Hamptons, but Joseph Scalia is one. He grew up in St. James and wanted his children to have the kind of Hamptons summers he enjoyed as a kid. Scalia started building in the Hamptons in 2008; still a family physician, his company, Eminate Development, is named after his children Emily and Nate.

Scalia showed off his latest build, 10 Bayberry Lane, Amagansett, which is for sale for \$3.75 million.

WHAT DO YOU LOOK FOR IN A NEW PROJECT?

The houses I've been buying are homes that have been in the family for 50 years or so, and they haven't been maintained, and the parents pass away. Then the kids sell them. That's generally what I like because I'm looking for a house to renovate into something special.

THIS IS A NEW BUILD, THOUGH, RIGHT?

No. This is the original footprint of the original house. So we lifted the house for the flood insurance because there's all those rules here. But the footprint is exactly the same. We did a lot of reframing and the inside was gutted, but it's the original. We did change the roofline a little bit.

You know this is this is one of my favorites. I don't like big houses. You put big houses down here [in Beach Hampton] and it really just changes the character of the neighborhood.

GORGEOUS BATHROOM. NICE BIG HUNK OF

I used all Waterworks in this house. The house isn't huge so you really want to go high end on all

your products to get a premium dollar. Most of the people who purchase are from Manhattan and they're busy, busy families. They don't have time to renovate.

As for the planning part, the thing is to try to get as much effect as you can in small spaces. You don't really want to overwhelm the property. This property is only 100'x100.'

DO YOU GET AN INTERIOR DESIGNER TO WORK WITH

The first time we did it by ourselves. Now we use Jessie from Gansett Lane Home and she helps us out. And then sometimes the furniture sells with the property. That makes things easy for the buyer.

HOW DID YOU GET STARTED DOING THIS?

Growing up, we would come out here for vacations, and when my parents passed away, I felt like I needed something. There was no one left on the Island. I wanted my kids to know part of my background, my childhood.

So my wife and I started



looking. We saw a tiny little 1,200-square-foot cottage, a 1963 original. After we walked in, I said to my wife, this is it. And she thought I was nuts. And I said let's renovate! We did, and then we rented it for August one year, and then we ended up selling it, so I went on to the next project.

SO YOU JUST BASICALLY FELL INTO IT?

I've always loved architecture. I've always loved architecture in the Hamptons. Even before medical school, I thought I was going to be an architect.

Life can be very strange. I get the most of the best of both worlds now. I can practice medicine full-time and then I get to do this as a hobby. I don't play golf! There's a lot of joy to it for me, and I only do one a year. My feeling is if it doesn't sell, I'll just enjoy it myself, so there's no downside for me.

BY LAURA EULER

For more real estate features and news, visit BehindtheHedges.com.







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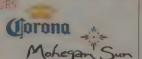
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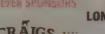
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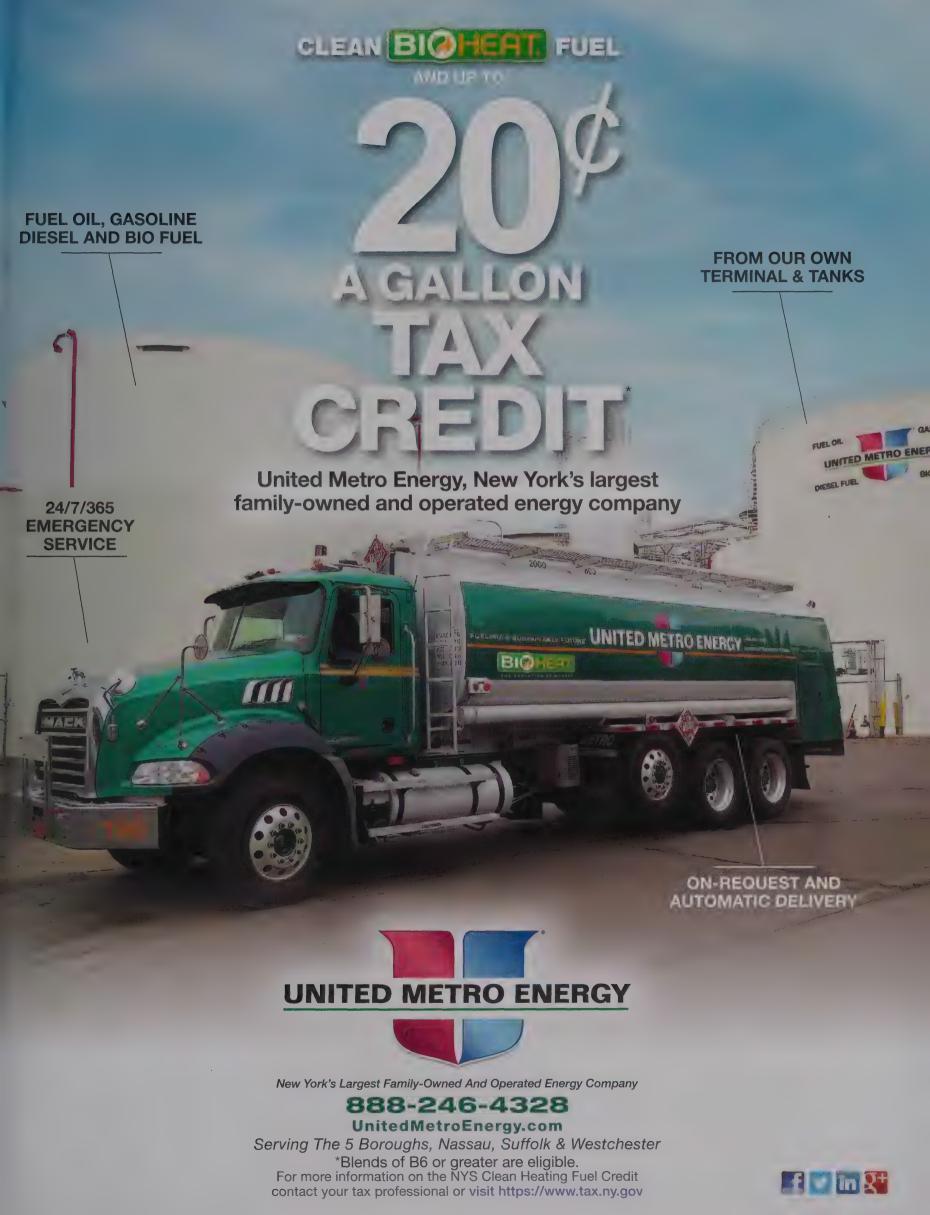


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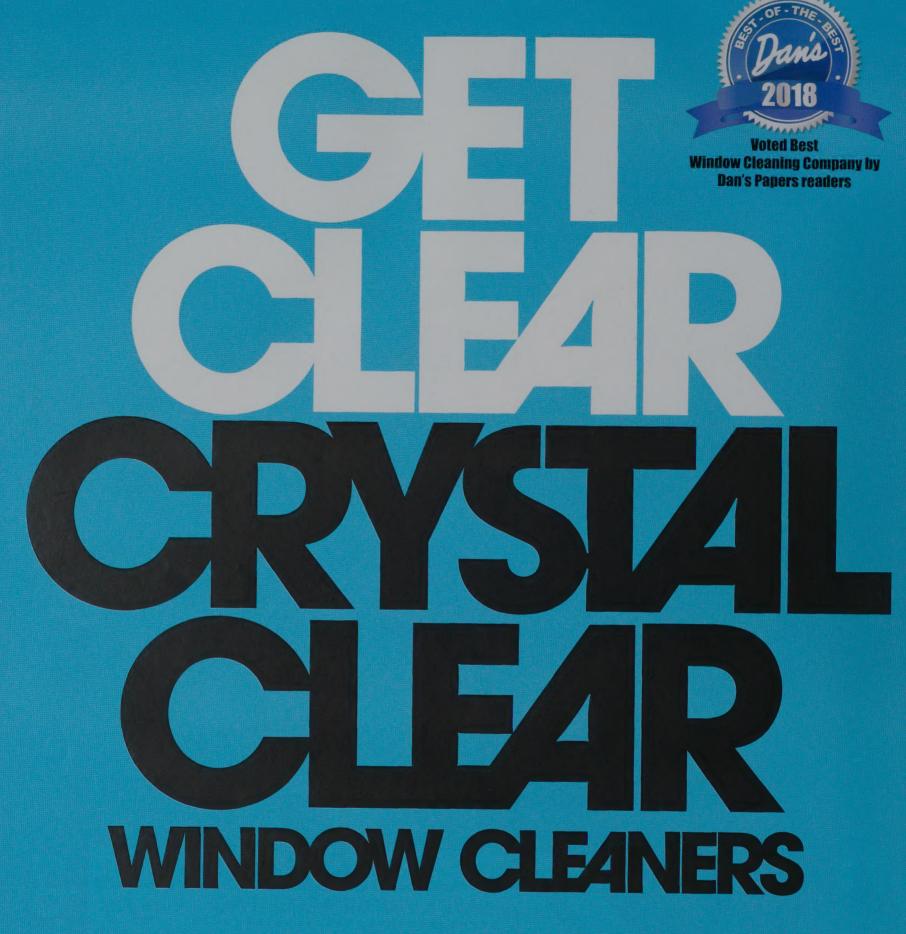












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